

NOVEMBER 20, 1915

TEN CENTS

THE NEW YORK

# CLIPPER



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**Mlle. BORDONI DECIDES TO STAY.**  
Mlle. Irene Bordoni, the Parisian comedienne,  
who first came here three years ago, when she ap-  
peared at the Winter Garden, and who just closed  
her engagement with Charles Dillingham, in "Miss  
Information," at the Cohan Theatre, has decided  
to remain permanently in this country. Following  
the example of Madame Nasimova, Mlle. Bordoni  
is learning to speak our language. Frederic Mc-  
Kay has become her manager, and is arranging to  
put her in moving pictures until later in the  
season, when she will play and sing in English  
in a new comedy.

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# NEW YORK CLIPPER

THE OLDEST AMERICAN THEATRICAL JOURNAL

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FRANK QUEEN, 1853.

NEW YORK, NOVEMBER 20, 1915.

VOLUME LXIII—No. 41  
Price, 10 Cents.

## E. S. WILLARD DEAD.

E. S. Willard, the noted English actor, is dead, and in his death the English speaking stage loses one of its brightest lights, and the stage in general one of the most versatile and resourceful actors that ever trod the boards.

When he made his debut in this country, Nov. 10, 1890, a quarter of a century ago, Americans knew little of him. True, he was a favorite on the London stage, but his spurs had been won chiefly in the prevailing melodrama of that day, and we had no inkling of what a finished artist he was until on the above date he appeared as Cyrus Blenkarn, in "The Middleman." Nor did we know him at his full value and versatility until he had shown us a round of characters from Professor Goodwillie, in "The Professor's Love Story," to Hamlet.

Possessed of a strong personality and a master of the art of sinking his identity in every role he portrayed, Mr. Willard came to us one of the best actors of his day. His voice was rich, resonant and well modulated, and his knowledge of the art of make-up was unsurpassed.

He represented no particular "type," but when he appeared in a character he made that character a distinctive type. He was indeed the truest kind of an actor, and was an exemplification of the fact that an actor, to be an actor, should make himself fit the character, and not depend upon the dramatist to draw the character to fit him. Each role he played he made distinctly different from its fellows, and each one was equally well portrayed.

His death is indeed a loss to the English stage, a loss which is only tempered by the remembrance of his artistic work before the footlights.

## THEATRE FOR BEDFORD PARK.

Bedford Park, in the Bronx, New York City, is to have a theatre with a seating capacity of 2,800. The Bedford Park Improvement Co., John E. McCormack, president, has purchased from the Valentine estate the plot of eight lots comprising the block front on the West side of Webster Avenue, between One Hundred and Ninety-fifth and One Hundred and Ninety-sixth Streets, fronting two hundred feet on the avenue and one hundred feet on each street. The new owners are having plans prepared for the improvement of the site with a theatre structure, estimated to cost \$175,000, which also will contain a row of stores along the avenue front.

## "THE CUT-UPS" AT THE HOTEL MARTINIQUE.

Frederic McKay has added several additional entertainers to the cast of "The Cut-Ups," the clever revue, in the Silhouette Room at the Hotel Martinique. The principals are Suzanne Rocamora, Rollin Grimes Jr., Seabury and Shaw, Norrie Sisters, Frederick Solomon, Billie Wilkins and a chorus.

## LATHAM WITH FROHMAN CO.

Fred G. Latham has been engaged by Alf. Hayman to direct the rehearsals of the Viennese musical comedy, "Sybil," to be produced in New York this Winter by the Charles Frohman Co., with Julia Sanderson, Donald Brian and Joseph Cawthorn in the principal roles.

## FLORENCE REED MARRIED.

Florence Reed and Malcolm Williams were married Nov. 12 in Philadelphia.

## P.-P. EXPOSITION.

According to the official report of the directors of the Panama-Pacific Exposition, a total of \$1,400,000 had been earned up to and including Oct. 31.

The month of October alone showed a net profit of \$150,000 for the Exposition.

As stated in our last issue, Dec. 4 will mark the closing of the "Big Show."

## HARRY HARRIS, STOCK BROKER.

Harry Harris, one of the best known box office men in New York, and for fifteen years connected with various Klaw & Erlanger theatres as treasurer, announces that he has retired from the theatrical business to join the forces of the Fifth Avenue office of Newburger, Henderson & Loeb, members of the New York and Philadelphia Stock Exchanges, with offices at 100 Broadway and 200 Fifth Avenue, New York.

## MISS GEORGE SECURES SHAW COMEDY.

Grace George last week acquired the American rights to Bernard Shaw's new comedy, "Major Barbara," through Louis Calvert.

In association with Mr. Calvert, Miss George will give the play its American premiere during the present season at the Playhouse. She will appear in the title role, and Mr. Calvert will play the role he originated in the London, Eng., production.

## MISS PETERSON RECOVERS DAMAGES.

Before Justice Van Sicten, in the Queens County Supreme Court last week, Lillian Peterson was awarded a verdict calling for \$500 damages against the Long Island Railroad for injuries received while boarding a train Dec. 13, 1914, at Baldwin, L. I., N. Y.

## LONDON GETS "THE BOOMERANG."

Alfred Butt, the London manager, who is just now one of the busiest men in New York, visiting the various metropolitan playhouses in search of productions for his theatres, has secured the English rights to "The Boomerang."

## COREY QUITS SAVAGE.

Madison Corey has resigned as general manager for Henry W. Savage, to make a production of his own.

Mr. Savage has appointed L. C. Wiswell to succeed him.

## FROHMAN CO. GETS WOLF-POLLOCK MUSICAL COMEDY.

Rennold Wolf and Channing Pollock last week delivered the book and score of a new musical comedy to Alf. Hayman for production by the Charles Frohman Co.

## HARRY KELLAR ILL.

Word comes from Los Angeles, Cal., that Harry Kellar, the retired magician, is critically ill at his home in that city.

THE Brooklyn Lodge of Elks will give their annual minstrel show Jan. 24 and 25, at the Academy of Music.

KLEIGL BROS. furnished the entire electric lighting system for the horse show. This is the first time that the contract had been given out, as the staff of the Madison Square Garden had always done this work, but the horse show directors wanted something out of the ordinary.

OSWALD GARRISON VILLARD has been elected a director of the New York Philharmonic Society.

## HACKETT LOSES SUIT.

According to a decision handed down Nov. 9 by Supreme Court Justice Philbin, in New York, James K. Hackett, who inherited more than \$1,000,000 left by his niece, Minnie Hackett Trowbridge, is not entitled to share in the division of her real estate at 72 Park Avenue, which she occupied as her residence. The house, which is valued at \$100,000, will, by Justice Philbin's decision, revert to cousins of the decedent because it came as a legacy from her mother.

## H. C. CLARKE DOING NICELY.

Harry Corson Clarke underwent an operation on his right eye last week. The doctors took a large piece of cinder from Mr. Clarke's eye, which, because of its location, threatened impairment of vision.

Mr. Clarke is getting along nicely and, while he will have to give the injured optic rest, he does not anticipate that the accident will in any way interfere with his contemplated tour of the Orient.

## FRIARS TO DINE DODGE.

D. Frank Dodge, of the scenic firm of Dodge & Castle, will be tendered a complimentary dinner by his fellow members of the Friars' Club on Sunday, Nov. 21. The banquet will be given in the clubhouse.

## AMERICAN PLAYS FOR AUSTRALIA.

The J. C. Williamson Co., Ltd., has acquired through its American agents, Sanger & Jordan, "Twin Beds," "Kick In," "Under Fire" and "The Easiest Way" for production in Australia.

## BETH HARKNESS, NOTICE.

If this should be read by Beth Harkness, or anyone knowing her present address, would they notify Julius Harris, George M. Cohan's Theatre, New York.

## SIR HERBERT TREE SAILS.

Sir Herbert Tree sailed from England Nov. 11 for an extended tour of the United States.

## JEANNE EAGELS.

Jeanne Eagles, whose picture appears on the front page of this issue, is the fortunate young woman who was chosen to play the leading role of Miriam in Hubert Henry Davies' play, "Outcast," when Thomas W. Ryley decided to send it on tour by an arrangement with Charles Frohman, Klaw & Erlanger.

Miss Eagles bears a striking resemblance to Elsie Ferguson, who originated the part, and in a measure, for that reason, but more especially because she possessed the talent and personality necessary to the acting of this many-sided role, she was selected for Mr. Ryley's company from a half hundred applicants.

Miss Eagles is young—scarcely more than twenty—yet she has enjoyed a long experience on the stage. At twelve years of age she joined a repertoire company, and at fifteen was well known to theatregoers in the Middle West. There followed engagements with Richard Carle and "The Pink Lady," and then Miss Eagles joined Billie Burke's company. Last season she was leading woman with Julian Eltinge, in "The Crinoline Girl."

The dramatic critics throughout the South, where Miss Eagles is now touring, hail her as a "discovery" and a "revelation." She has not been seen below the Mason and Dixon Line previously except as leading woman for Arnold Daly in motion pictures.

## BROADWAY'S ALL STAR BILL

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THERE'S A LITTLE LANE WITHOUT A TURNING ON THE

# WAY TO HOME, SWEET HOME

I have played every position in the biggest houses, and have made good, opening the bill as well as closing. They call me "the banner ballad hit of the year." Words by Sam M. Lewis. Music by George W. Meyer

WHEN

# OLD BILL BAILEY

PLAYS THE UKALELE

I am so sure of myself and my ability that I know I can make good in any spot, and this is no "Ego." Many of my friends will vouch for me. They say I am a bigger hit than "Alexander" of "Ragtime Band" fame ever was in his palmiest days. Words by Chas. McCarron. Music by Nat Vincent

MY

# LITTLE GIRL PIGEON WALK

I have played return dates all over the country. My agent tells me that if he had two like me he would never have to worry as long as he

What is the use of talking about myself? The whole world knows what



I have played return dates all over the country. My agent tells me that if he had two like me he would never have to worry as long as he

What is the use of talking about myself? The whole world knows what

# 6,000,000 PEOPLE SHE WAS TRUE

100 GOOD  
TO BE

## WHY DID YOU PICK ON ME?

I have been cleaning up for managers everywhere. They say my comedy lines are the most original and best they have heard in years, so don't be afraid to play me in any position.

Words by Chas. McCarron. Music by Nat. Vincent

I have been given credit for being a bigger hit than my sister song, "She Used To Be The Slowest Girl In Town." I know I am better, because the same producer placed us on the big time, and I have not lost a day since I started. Words by Chas. McCarron. Music by Ed. Moebus

## IF YOU ONLY HAD

# MY DISPOSITION

I have only been in vaudeville a few weeks, and what a hit I have been. Ask anybody that caught me at the Colonial or the Palace

If you think Sylvester Schaefer is versatile, just catch me doing a Single or Double. I have so much business in my Act,

I could easily do forty minutes Words by Chas. McCarron. Music by Albert Von Tilzer

# PUT ME TO SLEEP

WITH AN OLD FASHIONED MELODY

(WAKE ME UP WITH A RAG)

Some of the "Wise Ones" thought they could hold me back, but I am fooling them all. Wherever I have played they are begging me to come back, and, believe me, I am playing two and three houses in the same town every week.

Words by Sam M. Lewis and Dick Howard. Music by Harry Jentes

BROADWAY MUSIC CORP., WILL VON TILZER, Pres., 145 W. 45th St., N. Y. CITY. CHICAGO: 123 N. CLARK ST.

## NOTES

## SPREADING THE WHITE RATS GOSPEL.

## OPEN MEETINGS A GREAT SUCCESS.

CLAIBORNE FOSTER (Comegys) and Lieut. James McDowell were married Nov. 9 at the Cathedral of St. John the Divine. New York, the Rev. E. Briggs Nash officiating.

ETHEL BARRYMORE (Mrs. Russell G. Colt) has leased the four story dwelling at the Southwest corner of Madison Avenue and Seventy-third Street, New York. Mr. and Mrs. Colt now reside on East Sixty-first Street, near Fifth Avenue.

EQUA FILM CO. was incorporated Nov. 9 at Albany, N. Y., for \$10,000. A. D. Holmes, M. M. Eisenberg and E. M. James are the incorporators.

THE Vanascope Manfg. Co. incorporated Nov. 9 at Dover, Del., for \$3,500,000, by William Robinson, Robert C. Mayer and Thomas Meadows.

ROWLAND BUCKSTONE, Ffoliot Paget, Frederick Lewis, Fuller Mellish and Eric Maxon will be in the cast of "Romeo and Juliet" when produced Nov. 2 at the Forty-fourth Street Theatre, New York, by the Chanler Dramatic Co.

A SPECIAL performance of "Chin-Chin" will be given in December for the benefit of the Globe Theatre Benevolent Association.

THE opening of the Bramhall Players has been postponed till Wednesday, Nov. 17.

HELEN LOWELL has been engaged by E. A. Weil for a principal role in "A Bare Idea."

ELSIE JANIS, after a few weeks' rest, will resume her season.

ELSIE JANIS, who closed Nov. 13 as the star in "Miss Information," will, after a few weeks' rest, resume her season under the direction of Charles B. Dillingham in a new play.

HATTIE KNEITEL is a recent engagement for "Ruggles of Red Gap," which will receive its production in the near future at a Shubert theatre.

LINA CAVALIERI arrived in New York from Naples last week.

MAGGIE TEYTE has been divorced by her husband, Eugene Plumon, a Paris lawyer.



GUSSIE WHITE,  
A soubrette what is.

## BELLE GOLD STILL ILL.

Belle Gold, best remembered for her original interpretation of Desdemona in "The Ham Tree," although discharged from the Sydenham Hospital, in New York, as cured, after a very serious operation for appendicitis which was performed upon her, has developed a very severe case of bronchial trouble, and in consequence must leave New York. She will go to her Summer home at Atlantic Highlands, accompanied by her mother and a nurse, and then for the Winter to Lakewood, N. J., in an endeavor to regain her health and strength.

She was compelled to cancel her contract to appear in a series of comedies (pictures), with herself in an original role as the central figure, and a very good part in a big musical production now appearing on Broadway. The management held the part for her until the last minute, and because there was no one else available who could play the part to the satisfaction of the managers, they re-wrote the play and cut the part out.

Miss Gold in private life is the wife of Al. W. Cross, who is at the head of the Hudson Feature Film Co., of Pittsburgh, Pa.

Starting with an address at Philadelphia, Pa., Friday night, Nov. 5, International Organizer Harry Mountford is keeping up his earnest and successful efforts to gather old and new material into the folds.

A big revival meeting was held in the White Rats Clubhouse Tuesday evening, Nov. 9, and the large attendance and great enthusiasm shown by the members and prospective members augur well for this, the most fruitful movement that has ever been started among the actors.

Invitations had been extended to the heads or representatives of kindred bodies in lines other than vaudeville, and the manner in which they responded, and by their remarks, it would not be amiss to predict a general unification of all these bodies in the near future.

After a conference of the heads of the visiting ladies during and after the regular meeting of the White Rats, presided over by Al. Grant, and after a large number of new members having been initiated, the two large halls were thrown into one and the special guests took their places in the front rows before the rostrum.

On the platform when Fred Niblo opened the open meeting were: William Courtleigh, Shepherd of the Lambs; William Quirk, president of the Screen Club, representing the screen actor; Howard Kyle, president of the Actors' Equity League; Joseph Fitzpatrick, the orator of the evening, besides Harry Mountford, Junie McCree, Nat Willis and Lew Herman.

Amelia Summerville, of the Professional Woman's League, and Mrs. Fitzpatrick, of the Actors' Society, and Mr. Steiner had seats down front.

Fred Niblo opened the proceedings by expressing

## FRED NIBLO, CHAIRMAN.

his delight at the large assemblage, with overflow meetings on the street and all over the building. Joe Birnes read a communication from George E. Delmore, reminding White Rats that "Justice, Equity and Freedom" was the watchword. Frank Fogarty wired a reminder that "Organization" meant "a square deal," and that the managers, the musicians and stage hands were organized. Charles Dickson sent kindest regards and best wishes, and the Six Brown Brothers were also represented by wire.

Mr. Niblo continued by encouraging the organization of every one, making a living by entertaining the public. Every member of the grand, noble and old profession in all branches—vaudeville, opera, burlesque, drama—in fact, "the movies and the talkies," men and women, American citizens, to assure them of a Square Deal. In fact, "Organization" and "Square Deal" were to be the keynote of the meeting, and good logic was pronounced in its behalf.

He pointed out that all professions and trades were organized, and individually the actors could not accomplish anything, but collectively, they could secure a square deal, which is all they want.

He appealed to the journalists and newspaper men to give publicity to the fact that the organization had only this object in view, and to correct any impression that anything but the attainment of that object would be attempted.

## JUNIE MCCREE SPEAKS.

Junie McCree was called upon by Mr. Niblo, and he responded by explaining that his efforts of late had been as an author, and in that capacity he read the following comparison of the White Rats and the actor, treating them as a man and wife:

MR. CHAIRMAN AND FRIENDS: As the bride and groom stand on a plank about to board the marriage ship, for a sail down the marital river, the joy pilot makes use of three words: *Love, Honor and Obedy.*

These words are highly significant, and on the exercise of their true meaning hinges the happiness of the bride and groom.

Marriage is the celestial station of love's journey. Marriage is a contract of hearts; and divorce is its cancellation. Now we want a contract of hearts. We, the White Rats Actors' Union of America, want a contract of hearts, with the theatrical profession.

Every actor and every actress should propose to the organization and become wedded to it. This organization is the celestial station in your profession's journey. It stands for your future and forgets your past.

If any of you have been divorced from this organization burn up the decree and propose again to "My Lady White Rat." She will accept you, and she is not a fickle dame. By divorce I mean those who are paying alimony. And alimony means the cutting of salaries, the cancelling of routes, worst of all, the unfair, illegal driving of agents by that offspring of the unorganized actor "rebating."

The engagement ring to slip on the finger of my Lady White Rat is made of steel. Steel because it's true. And at present the ring is very cheap. Ten dollars for those who got off the train before reaching the station of this organization, and five dollars for those who journeyed to Reno.

But my Lady White Rat wants your proposal. She wants you to husband her existence. And when you do propose to her—and propose to her sooner or later you must—do not lose sight of those three highly significant words—*Love, Honor and Obedy.* Love your organization, honor its principles and obey its mandates."

## HOWARD KYLE.

After the applause had subsided Howard Kyle mentioned that a great many members of the Actors Equity Association were also White Rats. "We are all in the show business," he said, "and the dramatic actor can learn a lesson in business discipline from the vaudeville man, from the acrobat, who applies himself daily to practice. The problems, of course, are different in many particulars, and vaudevillians have to be content with the tryouts, other evils, as well as a busi-

ness organization by the so-called booking agencies of vaudeville, who are not on the level. Drunk with power they have forgotten individual rights." He related that he had invested money in an act which had been accepted. Eventually the scenery for the act was left in a Western State and the act was left without booking.

He continued: "We must get the actors' head; the heart is all there. What you owe your organization is to sacrifice self-importance, and the organization must guard against the individual with the brainstorm, who, by precipitate action, spoils the plans of the head of the organization, which would attain the object. The Actors' Equity Organization has succeeded in bringing the actor in close touch with the manager who deserves consideration, for it is he who takes chances with a production that may not last. "We got a fair contract, but the actor must also keep his word."

## JAMES FITZPATRICK.

Brother James Fitzpatrick, the orator, had a grand reception, and he opened with the remarks that he had a champion alibi, having just arrived from Waterbury. He said: "Prepare for a surprise, perhaps a disappointment to many. I am known as the 'Great Objector,' but believe me, 'Vesuvius shall not erupt to-night (copyrighted).'"

(This remark was greeted with great applause by those who had been present at the last regular meeting of the Rats, at which Mr. Fitzpatrick had erupted to such an extent that it took all of Harry Mountford's diplomacy, tact and force of mind, to pilot the meeting to a safe and sane conclusion.)

He said he would not serve up a Tuesday special, but jumped right in, plugging for the organization which every actor should join. "You are either for or against us," there is no middle or neutral way. When the artists were cut, the stage hands and musicians were not cut. Forget that we are artists, and fight for our rights like workmen. We have all experienced injustices that we had to endure. Organizations would have prevented them. Make the individual wrong, the wrong of the organization. Avoid such troubles as sleeper jumps to New York to play a Sunday. What are you going to do about it? There are good managers and bad managers, good actors and bad actors. The system is to blame, the power gained by the managers by organization. There is one old timer who's name has never been mentioned in connection with one uncompromising or derogatory word, Sam K. Hodgson. (Applause.)

He cited a story that the onion and the potato, to show that the small time actor was the bone and the blood of the organization, and appealed to the women performers to enroll. The address, couched in oratory of the heavy order, with frequent references to classics and history, created a deep impression.

## WILLIAM COURTLEIGH.

Wm. Courtleigh followed with an acknowledgment that he seemed some years ago, but on hearing that Harry Mountford was again at the helm, had hastened to rejoice. He made a hit by asking the vaudeville actor not to worry about petty misunderstandings or differences. "Don't object to your place on the bill, as long as you are on the bill. Give the manager some credit for knowing how to arrange a bill." Himself in vaudeville, he acknowledged having filled a bad place on the bill the same night, but he saw the reason. He encouraged preparedness for organization, and warned the fortunate headliner against a feeling of superiority over the organization, and against the pulling up of the ladder, by which he had climbed to success. He advised all to join and to make "Loyalty" their motto.

"Billy" Quirk, of the Screen Club, said he was going to say a lot of things, but the previous speakers had stolen all his stuff. He referred to the "lucky actor," and wished all present "good luck."

## HARRY MOUNTFORD.

Fred Niblo then presented "The Old Alarm Clock." Harry Mountford, who started his speech at 1.35 A. M. with the remark that there were other volcanoes than Vesuvius, and that no one was going to stop him from erupting, but he did not belch anything during his remarks but good, sound logic, presented in his own, and ever to the point, arguments with various turns and twists, easy to follow. He told of the preacher who followed all the local celebrities at a revival meeting. "Put up your ten or your five. You all have a disease, and we are selling to-night the union shop remedy which will cure your ills. Get your union card, a card without which no stage hand can work, without which no musician can play. A manager may go bankrupt or a corporation may beat you out of your salary. They are relieved of all debt and free to incur new ones. A manager who owed actors and musicians salaries from last season organized a new company, but did his company go out? It did not, for the Musicians' Union notified him that not one note would be played for him until he had paid up \$1,250 due the musicians, nor would any stage hand touch a yard of his scenery. The unions do not recognize a bankrupt law, or a tricky incorporation law, hiding the obligations of the individual under the suffix, "Inc." They recognize only the law of the union shop.

"Force" is the proper thing to use, judiciously and justly. Force rules the universe, the planets, the army; why should we not use force? In union there is strength, and also in equality. Let us gain a strength equal to the organization that oppresses the actor. Opponents of equal strength seldom come to a clash. They arbitrate and temper and settle on a fair and equal basis. We want to prevent the undesirable to gain a foothold in our profession. A scrub lady attains notoriety through the courts, and at once becomes an entertainer. Let us prevent such encroachments as presented by this ad. in a New York newspaper."

(Continued on page 15.)



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ALBERT J. BORIE,

EDITORIAL AND BUSINESS MANAGER.

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## ANOTHER PLAY PIRATE IN THE TOILS.

E. E. POLLOCK INDICTED. CHARGED WITH VIOLATION OF COPYRIGHT ACT.

E. E. Pollock, manager of various Norene St. Clair companies, operating in North Carolina and other Southern territory, was indicted, charged with violation of Section 28 of the Copyright Act, on evidence submitted to the grand jury at Asheville, N. C., on Nov. 4.

Marie Doran, the dramatist, made the complaint, charging that E. E. Pollock had obtained a copy of the copyrighted edition of her play, "Tempest and Sunshine," and had performed it without her consent. Miss Doran was a witness before the grand jury at Asheville, and the Government also called as witnesses Mr. and Mrs. C. R. Summers, who had appeared in the alleged pirated performances.

"There is a great deal to say and much to do regarding the piracy situation," said Miss Doran. "Since the beginning of the present year I have traveled more than 3,000 miles, investigating and filing complaints of piracy. On this recent trip to the South I learned of many a trick that had been 'put over'—and the pirates grinning over it. Pollock has been one of the boldest offenders. Several months ago, when I learned that he had produced my play without warrant, I took up the matter with him, and received in return defiant and impudent letters. I have invariably found that defiant defendants sing another tune after arrest.

"While I was in the South, I canvassed the situation, and talked with a number of managers and actors. They willingly gave me the information I desired, and answered my questions without evasion. I asked them to co-operate with me in stamping out piracy, and they promised help.

"Piracy has continued to flourish because it is easy for thieving managers to obtain stolen manuscripts, which come from play thieves dealing by the wholesale, in stolen property. These concerns send out catalogues with long lists of plays which they offer to furnish at an absurdly low price, with the 'right' to produce them for one year or longer, at a figure barely sufficient to cover the cost of typewriting one copy. They attempt to beat about the law by calling this a 'lease,' whereas it is a sale of a manuscript. There is no law against the sale of a manuscript, or a gift of a manuscript, if the seller owns the property. If he has a valid title, and can afford to 'lease' plays at \$5 for a whole year, why does his grand scheme not appeal to such responsible managers as the Keith houses, the Poli managers, the Castle Square, Boston, and a number of other responsible managers, who would be glad to welcome successful plays at low royalties?

"As for the pirate-producer, no play is too big nor too successful to awe him. It has become the custom of unscrupulous managers of certain traveling and located stock companies to advertise for 'directors' with scripts,' and, so I am told, a director must have at least one trunk filled with 'scripts' if he expects to get a job. Owing to the great number of plays released for stock production, the material must of necessity fall into many hands, and these unclean rascals are the vultures we must blame for the wholesale copying of manuscripts.

"I am inclined to believe that authors or owners do not know just how much stealing is done, how much royalty they lose, to say nothing of pres-

tige, by reason of the garbled production of long cast plays, cut to fit organizations of four and three.

"One thing is certain, this stealing can be stopped. Personally, I intend to continue to devote my time and energy to this work, and invite the prompt attention of other sufferers. We must combine against the pirate managers, the unscrupulous actor, the concerns supplying manuscripts, and, above all, that meanest and most treacherous thief—the 'director with scripts.'"

## TWENTY-FIVE YEARS AGO.

EMMA HANLEY was with "A Straight Tip." ED. KELLY was stage manager at the Pueblo, Colo., Opera House.

NEW PLAYS: "The Idler," "The Ugly Duckling," with Mrs. Leslie Carter and Wm. H. Thompson; "The Inspector," with Frazer Coulter and Lizzie Hudson Collier and John E. Kellard; "The Prodigious Father."

GUS J. HERGE signed to play under Jacob Litts' management.

WM. A. BRADY secured the rights to "The Clemenceau Case."

CAPT. JACK CRAWFORD was hurt in a railroad accident.

AL. REEVES signed with Irwin Bros.' Show. VERN MANSFIELD and MARIE ROSTELLE were with the Rose Hill Co.

E. S. WILLARD made his American debut Nov. 10. A. P. DUNLOP was agent for Mrs. Leslie Carter.

THERE was trouble over the management of the Fifth Avenue box office between Daniel Frohman and Henry C. Miner.

"CHOW CHOW" was the title of Ada Richmond's burlesque.

JOHN B. WILLS, May Adams, Louise Dempsey and James McAvoy, were at Shea's Music Hall, Buffalo.

J. D. HOPKINS was manager for the Valdis Sisters Co.

THE PENNSYLVANIA R. R. made a rate of two cents a mile for a party of ten or more, allowing three hundred pounds of baggage for each passenger. The agent of a party of ten was given one free pass, and for fifteen, two free passes.

HITCHCOCK and McCargo published "Oh, Mama, Buy Me That."



FREDERICK CLAYTON,  
At the Lyric Theatre, Buffalo, N. Y.

## HAVANA NEWS.

HAVANA, Cuba, Nov. 6.

Come to Havana expecting little, and you will not be disappointed, but mildly fascinated.

Going on into the town, in search of mild amusement, you will find "movies" reigning supreme in the National, Maxim, Fornos, Lara, Prado and other theatres. Campamor Teatro (theatre), now being remodeled, is expected to open shortly with a company of Spanish players, presenting operas and plays for the benefit of inhabitants and tourists—although the majority of said unsuspecting tourists belong to the *no comprendo* list, which is just as well, perhaps!

The "movies" shown are old American films, or films which the U. S. Censorship Boards might put their thumbs on, and foreign films of lesser dignity. A few good features—Universal brand principally—translated—are shown. Last week Nov. 3 and 4, were banner days at the Teatro National. Annette Kellermann, in "Daughter of Neptune" (our famous "Neptune's Daughter"—title juggled because the Spanish language has no possessive case), and "The Hypocrites," while "Damon and Pythias" is lavishly advertised for 10.

This is a period of quietude, pending the opening of the real tourist season, races, etc., and ideal weather now tends to make the Malecon the centre of recreation. Here the poor sit around the bandstand and the rich drive along the ocean front, enjoying the Cuban and Spanish airs and popular American numbers given in generous doses. Even the natives seem to prefer our swingy American airs, and Broadway itself would feel proud of the greater applause "Lobster Square" tunes elicit.

FRANCES AGNEW.

## STOCK NEWS

## PRINCESS PLAYERS NOTES.

When the Grand Theatre, in which the La Belles are financially interested, opened in Tampa, Fla., with the Paramount program, the Princess Players were moved up to Chattanooga, where they opened Nov. 1, with "A Gentleman of Leisure." The company will return to Tampa, Jan. 1.

The roster is practically the same as when the company opened in Tampa, Aug. 15, and includes: Richard Morgan, Milton H. Goodhand, Robert Arnold, Douglas Hope, Edouard D'Olive, J. J. Flynn, Ernest Durst, Robert Burnett, Robert McKelley, Eleanor Montell, Margarite Slavin, Bess Brower, Mary Kennedy, Helen Prattle and Hubert La Belle, manager.

## VAN DYKE &amp; EATON NOTES.

The Van Dyke & Eaton Co. is playing its second winter season for thirty-two weeks, at the Club Theatre, Joplin, Mo., and will return on May 1, to St. Joseph, Mo., for the third consecutive summer, for twenty weeks.

The roster includes: Cliff Hastings, Orrin T. Burke, Willard Foster Jack Kohler, Frank Armstrong, Harry F. Vickery, director; Helen Deland, Leda McGlasson, Mary Enos, Lorena Tolson and Baby Wilma.

The company is under the same management the past twenty-three years, F. and C. Mack.

## NEW O'NEIL STOCK.

The O'Neil Stock Company is organizing in Boston, under the management of G. O. Jackson, at one time manager of Lexington Park (outside of Boston), in conjunction with a Mr. Benson.

(Continued on page 22.)

## JACK ROSELEIGH

LEADING MAN

B. F. Keith's New Hudson Players

Union Hill, N. J.



## Ellen Gierum

LEADING WOMAN

WARBURTON THEATRE, YONKERS, N. Y.

## Enid May Jackson

Leading Woman

GRAND OPERA HOUSE, BROOKLYN, N. Y.



## Richard Ogden

LEADING MAN

WADSWORTH THEATRE, - N. Y.

## M. J. G. BRIGGS

Juveniles

GRAND OPERA HOUSE, BROOKLYN.

## DUDLEY AYRES

LEADING MAN

GRAND OPERA HOUSE

Brooklyn, N. Y.



## EDITH SPENCER

Wadsworth Theatre, N. Y. City

## Frances Agnew

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76 MANHATTAN AVE., N. Y. CITY

## CLARA MACKIN

GRAND OPERA HOUSE PLAYERS

BROOKLYN, N. Y.

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BY HERSELF

## MY SWEET ADAIR

The "Beauty" of Song Land

"GEE, IT'S RIPPIN'  
IT'S A PIPPIN"

## SCADDLE DE- MOOCH

Nora Bayes' Big Song Hit

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## MY LITTLE DREAM GIRL

Shows You How They Love It

Address all mail to the Executive  
Offices

**MARK STERN**  
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### OUT OF TOWN NEWS

**Manchester, N. H.**—Star (E. J. Caron, mgr.) Paramount features.  
**PARK** (P. F. Shea Theatre Co., mgrs.)—The Mis-  
chief Makers Nov. 15-17.  
**PALACE** (Wm. O'Neil, mgr.)—Photoplays and  
vaudeville.  
**GLOBE** (Stegler Hohman, mgr.)—"Should a  
Mother Tell" and other features, 15-20.  
**AUDITORIUM, LYRIC, CROWN, MODERN, QUEEN,**  
**GRANITE Sq. and EMPIRE, pictures only.**

#### NOTES.

**THE National Theatre, in East Manchester, has**  
re-opened its doors as a motion picture house.  
**HUGO JENSEN's "Fashion Shop,"** which scored  
such a hit here last Spring, again held the boards  
at the Palace Theatre week of S.  
**EDITH THAYER, in "The Peasant Girl,"** was the  
attraction at the Park Theatre, Nov. 13.

**Atlanta, Ga.**—Atlanta (Homer George, mgr.)  
"Twin Beds" Nov. 15-17, "A Fool There Was,"  
18-20.

**FORSYTH** (George Hickman, mgr.)—Bill 15-20:  
Three Amorous Sisters, Tower and Darrell, "Be-  
tween Trains," Willard and Bond, "The Earl and  
the Girls," Two Kerns, and Palfrey, Hall and  
Brown.

**BIJOU** (Jewell Kelly, lessee.)—Jewell Kelly Co.  
continues to fair houses.

**BONITA** (George Campbell, mgr.)—Tableau and  
motion pictures.

**CASINO SKATING RINK** is drawing large crowds.  
**GRAND, STRAND, GEORGIAN, SAVOY, TWO ALAMOS,**  
**VICTORIA, VAUDETTE, ALPHA, ALSHA, DE SOTO and**  
**BELLWOOD, pictures only.**

**Memphis, Tenn.**—Lycenim (Frank Gray, mgr.)  
"The Only Girl" Nov. 18-20. "It Pays to Ad-  
vertise" 21-23.

**ORPHEUM** (Arthur Lane, mgr.)—Bill week of  
15: Tooney and Norman, Aerial Macks, Paul Le-  
Varre and Brother, Henry Lewis, Harry Hayward  
and company, and Travel Weekly.

**MAJESTICS** (3), **EMPIRES** (2), **PRINCESS, ALA-**  
**MO, COLONIAL, QUEEN, PLAZA, PALACE, CARROLTON,**  
**AMERICAN, ECHO, SUBURBAN, LAMAR, EDEN, REX,**  
**CRYSTAL, LASCA, OXFORD, WELLINGTON, IMPERIAL,**  
**DE LUXE, DE SOTO, SHAMROCK, BELVEDERE,**  
**BEAUTY, ELITE, STRAND, GEM, LIBERTY, IMPERIAL**  
**(2), METROPOLITAN, DAISYS (2), PASTIMES (2),**  
**JOY, ROYAL, SAVOY, FAMOUS, COLUMBIA, PEKIN**  
**and CHELSEA, motion pictures only.**

**Knoxville, Tenn.**—Staub's (Fritz Staub, mgr.)  
National Opera Co. Nov. 15, 16, "September Morn,"  
19, 20, "Twin Beds" 22, "The Red Rose" 25, "The  
Prince of Pilsen" 27.

**GLAND** (J. E. Vick, mgr.)—Good business is the  
daily rule at this popular house. The bill for 15-  
17: The Azinas, Three Lyres, Dumais and Floyd,  
and Old Homestead Octette. Second half: Mint  
and Wertz, Boyle and Patsey, George Hall, and  
"Between Trains."

**BIJOU** (Fred Martin, mgr.)—Feature pictures.  
**REX, GAY, CRYSTAL, QUEEN, MAJESTIC, GEM and**  
**LYRIC, motion pictures.**

**Nashville, Tenn.**—Vendome (W. A. Sheetz,  
mgr.) "The Winning of Barbara Worth" Nov. 15,  
16, National Grand Opera Co. 18-20.

**PRINCESS** (Harry Sudekum, mgr.)—Splits with  
Lyric, Birmingham, Vaudeville and pictures. Bill  
15-17: Kyrl and Delmar, Fred Roberts, "Between  
Trains," Lawrence and Lawrence, and George  
Damerel and company.

**PARTHENON, VICTORIA, STRAND, CRYSTAL, ELITE,**  
**FIFTH AVENUE, ALHAMBRA, REX and CRESCENT,**  
moving pictures only.

**HIPPODROME**—Skating and dancing.

**IF ENID MAY JACKSON, of the Grand Opera**  
House Players, Brooklyn, grew in stature as fast  
as she does in popularity, she couldn't get in the  
stage door.

**STERN DANCE HITS**  
Are Recognized the "Best"

**ILLUSION WALTZ**  
**BY HECK - - (Fox Trot)**  
**GEORGIA GRIND "**  
**TRILBY RAG, Etc., Etc.**  
**DON'T OVER LOOK 'EM**

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WIRED US THAT

## MAID OF MY HEART

Is the Biggest Hit They've  
Had in Years

A CLASSY RAG  
NOVELTY

## GOOD OLD DAYS IN ALABAMA'

Not Too Syncopated  
A Swingy Singy Melody

A STANDARD  
"CLASSIC"

## PAINTING THAT MOTHER OF MINE

RELEASED

Prof. Cop'ies of Songs Free on  
Receipt of Late Program. Other-  
wise 10c. each

Vocal Orchestration, 10c. each  
for mailing.







# VAUDEVILLE

BY JACK EDWARDS.

## THE LOEW AND PANTAGES CIRCUITS TO BOOK IN CONJUNCTION.

### MARCUS LOEW'S VISIT TO 'FRISCO BROUGHT ABOUT ARRANGEMENTS WITH ALEX PANTAGES.

The announcement made in THE CLIPPER several weeks ago about the affiliation of bookings between the circuits controlled by Marcus Loew and Alex Pantages is now a recognized fact.

Every detail is complete with the exception of the removal of the Pantages booking offices into the building occupied by the Loew Circuit.

Alex Pantages, who will shortly be in New York, will finish up that end of the agreement with

Joseph M. Schenck, the general manager of the Loew Circuit.

Marcus Loew has not had any Western bookings since he returned the Sullivan & Considine Circuit to its original holders.

The Loew offices will now be able to offer a better inducement to performers, and it is said that he had that end in view when he left here some weeks ago for an extended pleasure trip.

Mr. Loew is to return to New York on Nov. 24.

### COLONIAL THEATRE MAKES GOOD.

The announcement that was made by the United Booking Offices last week in regard to making the Colonial Theatre, in New York, the leading vaudeville theatre in the country, and booking in one of the best shows this house has given in many years, had the desired results as far as attendance went.

Manager Alfred Darling, one of the most capable managers on the circuit, had his hands full taking care of a capacity audience at each performance.

Such shows as was presented last week will soon bring this house up to the standard mapped out for it by the Keith interests.

### REDDING SISTERS AGAIN.

The Redding Sisters (Rose and Mary), who were one of vaudeville's best "sister acts" a few seasons ago, but who have been working in different acts for the past three years, have joined hands again and are breaking in as good a singing and dancing turn, with classy wardrobe, as they ever offered. The girls have laid out close to a thousand dollars on costumes.

### SOPHIE TUCKER PROVES HER VAUDEVILLE VALUE.

Sophie Tucker, at the Palace Theatre, in Chicago, last Monday at the opening show probably made a record there that will stand for some time. She sang sixteen songs and was on the stage for fully thirty-eight minutes. It's a wonderful test of Sophie's vaudeville powers, but we doubt very much if the performance doesn't do her personal injury.

Very few singers can get away with as many songs as she did and do justice to herself at the next show.

### "FOUR HUSBANDS" SCORES.

"The Four Husbands," a musical comedy, drew the record business for the Empress, Decatur, Ill., Nov. 8-10. It was necessary to give three performances daily. The house ordinarily gives two, with three on Sundays.

For this engagement Cecilia Ponting, of Decatur, was given the role of Phyllis Van Courtland, Ralph Whitehead and Geo. W. Jenks also scored individual hits.

### EVA TANGUAY TRIES AGAIN.

After recovering from her recent throat operation, Eva Tanguay re-opened in vaudeville at the Majestic Theatre, in Chicago, last Monday.

Eva has been compelled to cancel her engagements at several houses after giving only three or four shows, on account of the throat trouble.

She says that she hopes she is entirely cured, and will be able to go on with all her Western time.

### BOSTON FULL OF MUSICAL ACTS.

There are more musical acts, straight and comedy, centered in Boston just now than in many years.

One agent there reports that it seems as though nothing but musical turns are seeking bookings.

### WARD'S BIG OPENING.

Hap Ward's Ferncroft Inn had 854 guests to feed on its opening day.

### NEW CIRCUIT A SUCCESS.

The Majestic Vaudeville Circuit that was recently formed by Jack Rosenthal, comprising some twelve towns in the Middle West, seems to have met with much favor in the different cities.

### LESLIE'S PRIZE LEMON.

Fred Leslie and his Barnyard Circus has returned to Decatur, Ill., from the Mobile, Ala., engagement.

Mr. Leslie carried a large lemon home with him that he had been "banded" in Mobile. He says it was grown near that city.

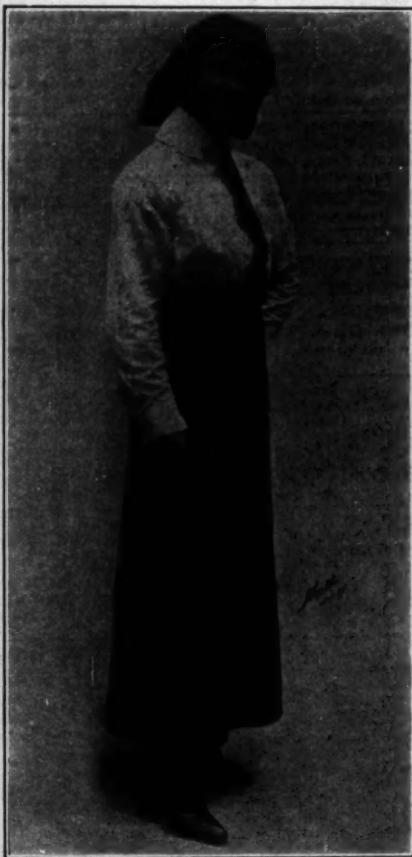
### TRIES VAUDEVILLE AGAIN.

Lina Abarbanel has returned to vaudeville, opening in a sketch, entitled "Molly Comes Home."

### AGAIN I LEAVES VAUDEVILLE.

Irene Franklin has arranged with the Messrs. Schubert to appear in "Within the Loop," a new musical revue, which will open in Philadelphia Thanksgiving Week, and which Miss Franklin will join two weeks later when it begins an engagement at the American Music Hall in Chicago.

Burton Green will also be in the production. This engagement is preliminary to Miss Franklin's appearance later in a comedy which Frederic McKay is having written for her.



GUSIE SHIRES,

With the Harry Mason Co., in "Get the Money."

### THORNE RETIRE.

Mr. and Mrs. Harry Thorne have retired from the footlights, at least for the present. Mr. Thorne having secured a position outside of the profession. Alice Warren, who was with Mr. Thorne's act, is now in Boston, and George Watson, also connected with the act, is now a night clerk at the Howard House in New York.

### TIM McMAHON NO BETTER.

Tim McMahon, who is critically ill at the Flower Hospital, in this city, is reported as being in bad shape.

His physician, Dr. Harry Freeman, declares that his patient is in grave danger, and little hope is entertained for his recovery.

### CHIP AND MARBLE FOR LONDON.

Sam Chip and Mary Marble, who are presenting their successful playlet, "The Clock Shop," over the Keith time, have arranged to take it to England and Australia when they finish their American bookings.

### VAUDEVILLE FOR SPRECKELS.

Nov. 22 is the date announced for the opening of Hippodrome vaudeville at the Spreckels' Theatre, in San Diego, Cal. The bills will play "split weeks," changing on Monday and Thursday.

Good attractions will be played on Sunday nights, and if such are booked during the week, the Isis Theatre will get the variety show.

Bookings are to be through the Western offices, and in a circuit with the Hippodromes in San Francisco, Los Angeles, Spokane, Oakland and Sacramento, with new houses to be added at Seattle, Salt Lake and Denver.

### FLORENCE EMMETT'S MOTHER DIES.

Florence Emmett, of the well known team of Postell and Emmett, mourns the loss of her mother, Mrs. Emma Jordan, who died suddenly, Oct. 28, at Adams, Mass.

Mrs. Jordan was born at Dover, N. H., seventy-six years ago, and was a descendant of the Berry and Chamberlain families, who are scattered all through New England, whose forefathers were Pilgrims of the Mayflower. A son in Portland, Me., and another daughter, in Lowell, Mass., survive.

### RUTH ROYE BACK AT THE PALACE.

Ruth Royce will be back at Keith's Palace Theatre, week of Nov. 22, after an absence of several weeks, during which time she has appeared in the Middle West Keith theatres.

This will be Miss Royce's fifteenth week at the Palace since she first appeared there a year and a half ago. For this engagement she will introduce several new numbers; following the Palace she will play the other Keith theatres.

### DIVORCES JEAN BEDINI.

An interlocutory decree of divorce was granted on Tuesday, Nov. 9, to Lillian Permane, known on the stage as Lillian English, from her husband, Jean, a juggler, known on the stage as Jean Bedini. Mrs. Permane is allowed alimony of \$33 a week and the custody of a son, John J. Permane, twelve years old.

### LANGTRY FOR VAUDEVILLE.

Mrs. Lily Langtry, who closed her company last week, in Richmond, Va., will open an engagement in vaudeville, on the Keith Circuit, Nov. 22. She will present a sketch, called "Ashes."

### BIG TIME AT ROYAL GOOD MOVE.

That the Keith interests made a wise move in getting back to big time at the Royal Theatre, in the Bronx, was shown last week by an almost record crowd each night.

For the second week another good bill has been arranged, headed by Hermine Shone and company, "The Redheads" and Otto Gygi.

### W. L. SMITH IMPROVES.

W. L. Smith, of Smith's Bell Ringers, who has been seriously ill, is on the road to recovery.

### VAUDEVILLE AT BUSBY.

Beginning Nov. 15, vaudeville and motion pictures will fill in the dates not booked for road shows at the Busby Theatre, McAlester, Okla.

JOHN and WINNIE HENNINGS returned from Europe last week, and began a tour over the Keith circuit.

LULU THIES won her suit against Jack Leroy, of the Colonial Theatre, Covington, Ky., through Harry Hess, the T. M. A. and White Rat lawyer.

TOM GILLEN ("Finnigan's Friend") opened at Proctor's Fifty-eighth Street Monday, and will travel to Proctor's One Hundred and Twenty-fifth Street for the latter half.

WORK on the new Orpheum Theatre, Jackson, Mich., is progressing rapidly, and the house is expected to be ready for occupancy Jan. 1.

THE Star Theatre, Lawrence, Mass., completely altered and made larger by the addition of an adjoining plot, will re-open Nov. 19.

MR. and MRS. WM. ROBYNS will present their act, "One Hundred Cents on the Dollar," for the first time in the East at the Harlem Opera House, New York, Nov. 18-20.

EDDIE JEFFERS just closed a very successful season with Howe's Great London Shows, and will be seen shortly in vaudeville. Hook Cross just closed with Gollmar Bros.' Shows, and will spend the Winter in Canton, O.

JACK RUSSELL, the present vaudeville attraction with the Partello Stock Co., at the Opera House, St. John, Can., singing patriotic selections, many of them of his own composition, is a veteran of the Boer War. He was a member of the Australian contingent who fought in that war, entering as a trooper and receiving his commission for gallantry on the field. Russell carries a medal and six bars, representing as many engagements. He has composed a patriotic song, dedicating it to the One Hundred and Fourth Battalion, now organized in this province for overseas duty.

THE BERENDS, Clarence and Elsie, are now playing independent vaudeville, playing many repeaters. They are working in Minnesota at present.



# WHITE RATS MEET 'MID WILD ACCLAIM.

## WILD RUSH TO JOIN FOLLOWS MOUNTFORD'S ELEVENTH-HOUR PLEA.

### SHERMAN HOUSE STAGES EXCITING SESSION---BIG CHIEF'S IMPROMPTU SPEECH.

(Special to THE NEW YORK CLIPPER.)

CHICAGO, Nov. 18.

The White Rats' dream of renewed power in the world of organized industries—a dream that was slowly fading away into nothing—seems likely to be consummated at one fell stroke, judging by the way old members and new applicants endorsed Harry Mountford's fiery exhortation to join forces and make the organization so strong "that the mere expression of the name, White Rats, would gain results," at the Hotel Sherman meeting, which started shortly after midnight last night, and lasted through the "wee sma' hours."

When Big Chief Frank Fogarty opened the meeting, the spirit of the well-nigh thousand performers packed in the Louis XIV room was clearly shown by the storm of applause, mingled with the cries of "Harry," that rang through the hall for fully five minutes. Local Secretary W. J. Connelly read a batch of telegrams from Junie McCree (Past Big Chief), in which Junie expressed pride at having been instrumental in bringing Mountford back to the organization; greetings from the New York White Rats, Frank Whalen and many others all loudly applauded.

Frank Fogarty began a nice speech in which he paid tribute to the society, calling it "a most wonderful order," and explained that he had been a member since 1900. He said performers were entitled to "at least, their rights," and went on to a bit of philosophy regarding the fast age in which we are living, when an unexpected interruption came in the form of a call for Mountford. Fogarty took the thrust right off the handle and shouted: "I'm working with the Mountford spirit," after which he blamed performers' jealousy for the lack of co-ordination that nearly ruined the union. His remarks were intense, evidently extemporaneous, and won the applause of the gathering. When he cooled down somewhat he thanked the assembly for the confidence imposed in him and made some pertinent remarks regarding the fact that managers and stage hands are organized in a way that insures their rights, and asked: "Who suffered from the organization of stage hands with its 1913 edict that any act carrying over fifteen feet of scenery must carry an extra man; the managers? No! You, the player!" He said musicians won't play extra performances without pay, and then called attention to the fact the audiences come to see artists, not musicians or stage hands. He showed how Mabel and Max Ford reported for work, under contract, and were told they were not billed; how their agent later wired that he had forgotten to notify them. Then he said: "The papers say Mountford is here to save this organization; but only you, each of you, can save it." (At this point a person disturbing the meeting was ejected from the hall.) Fogarty then said it would pay each person present to give the organization a fair trial. He concluded by stating that it was more than likely that performers' children would enter upon stage careers—and that it is the duty of parents to protect their children.

James Dolan (member of the board of directors) recited George Fuller Golden's Ritual, and the name of the founder of the organization was loudly cheered.

Fred Lowenthal (White Rats' attorney) modestly declared himself to be a paid servant only, calling attention to the work his deceased brother did before him. Explained derivation of word "Bohemian." Reached strongest point when he said: "This organization not only protects, but forestalls." He humorously compared himself to a family album—"not worth much, but shown to everybody." Concluded with verse.

Robert Sherman, producer, vice president Strollers' Club (erroneously introduced as president), called attention to the photographic collection for which that organization is famed, saying all pictures were of performers, not managers. He admonished the White Rats to put their representative power in the hands of competent officials, saying most of the trouble between managers and performers was due to abuse of power on either side. He said the right kind of managers are not opposed to actors' organizations, and pointed to mutual advantages.

Big Chief Fogarty interpreted Sherman's speech, and cried: "How far will you go for Mountford? Mountford is a worker; give him a chance; push him along!"

Harry Mountford was cheered for minutes when he took the floor. He expressed his appreciation of the reception and his joy upon "coming back," saying: "What we did in the past we can do again." He explained that his was a recruiting mission. "Kitchener must have an army to win battles," he cried. "We're here to recruit. The proof of your intentions will be shown by the number of old and new members who respond to this appeal and join."

He said the actor always was a poor business man and had somebody else collect his money in the old days, when he performed in public squares. The collector usually managed to get most of the money, but the actor finally put a fly in one hand which was not to be released until the money collected with the other was accounted for. Nevertheless, the collector usually owned the troupe in a season or two. As the audience laughed he cried: "Ah, you laugh, but are you any better to-day? You even allow managers to charge you for appearing. Your position hasn't changed much since the year 1200. You worried too much about how your act went, about your name in electric lights, while managers were busy organizing."

He pointed out that actors fall for any outlandish proposition; in fact, own all "land under water in Long Island," but hesitate at spending twenty cents a week for a cause that would look after their interests. He spoke of the way per-

formers are insulted by office boys upon visiting the managers they support. Then he lauded Frank Fogarty, who, he said, spent \$12,000 out of his own pocket and raised \$21,000 in the interest of the organization.

After tracing the developments of the moving picture industry, he showed that actors were the integral part of the movies. Then he said people don't go to vaudeville with a view of seeing Keith, Jones, Linick & Schaeffer or Loew vaudeville, but to see performers. He said this showed the power of the performer, and asked why it isn't used to better advantage. Then he touched on the topic of undesirables, and said they should be driven from the stage. Told story of Federal authorities stopping questionable correspondence school for actors upon his suggestion.

"If ninety-five per cent. of working performers come in, there'll never be a fight," he cried. "Strength must win. You'll suffer until in all your strength you'll join the union." Then he showed how hopeless it would be to try to remedy matters with only a small White Rat membership, pointing out that all bills must be controlled entirely or not at all, to make the union stand for something.

He showed how establishing opposition circuits aids performers, and how hard it is to do so in the face of trickery resorted to by syndicates, in spiriting away opposition acts. Recalled incident in 1908, when Howard and Barriss were billed at Lincoln Square and spirited out of town, necessitating the substitution of George Fuller Golden.

In his final appeal he cried: "If you come in, we're going on; if you don't we can't. I expect much from Chicago, which has always been our fighting centre." Then he tried to induce Eva Tanguay to set an example by joining at once, but she refused to do so. However, this incident was forgotten in the mad rush for application blanks.

Famous faces seen in the gathering included, besides Eva Tanguay: Her husband, Johnny Ford; Abner All, Senator Francis Murphy, Lou Anger, Joe Welch, Al Fields, Ben Garretson, Willie and Eugene Howard, Sopale Tucker, Dr. and Mrs. Max Thorek, Leon A. Berezniak, Alton Dinehart, Fred Barnes, James Cullen, Gus Hill, Waldo Whipple, J. Aldrich Libbey, Lew Peyton, and an endless list of others.



PETERSON, DICK AND MORRISON,  
Playing U. B. O. time.

## WILL PLAY EVERYTHING.

In future all acts playing the Butterfield time will cover the entire circuit when once booked, but no act will be signed until it has been passed on by either Mr. Butterfield or his personal representative.

### THOMAS CHANGES.

James Thomas, until recently manager of Fox's Comedy Theatre, has taken charge of the Grand Opera House in New York.

### HART'S NEW STAR.

Joe Hart will introduce a new star to vaudeville, when Georgia Payton introduces Dion Titheredge's playlet, "Taken On Trust."

### KLEIN'S ACT GOES OVER.

"The Evil Hour," the new dramatic playlet Arthur Klein is presenting in vaudeville, made a good impression at Proctor's Fifth Avenue last week, and was booked for a long route.

## NELLIE FEVELL ON SICK LIST.

A special dispatch from St. Louis states that Nellie Revell, the Orpheum circuit's press representative, has been taken to a hospital in that city with an attack of appendicitis. It is possible that she may have to undergo an operation.

### CALVE AT PALACE AGAIN.

Beginning Monday, Nov. 22, Mme. Emma Calve will make her re-appearance in vaudeville at the Palace, accompanied by her husband, Signor G. Gasparri.

## MAX ROGERS IN VAUDEVILLE.

Max Rogers, of the once famous Rogers Bros., will make his first appearance in vaudeville in many years, at the Royal Theatre, in New York, in a sketch by Edgar Smith, entitled "The Boob." He will be supported by a large company of well known people.

### AN ALBEE STAR.

E. F. Albee will present Dorothy Shoemaker at the Palace Theatre, next Monday, in "The Passion Play of Washington Square," by Sidney M. Hirsch. It is said to be a striking dramatic production, and Miss Shoemaker, who recently was the star of the Crescent Theatre Stock Co., will be supported by a well balanced company.

## FASHION SHOW STAR FOR LONDON.

Emilie Lea, the dancer, who is the feature of May Tully's Fashion Show, has received an offer for England from Albert De Courville, for his new revue at the Hippodrome.

### WILLARD BANQUETS PRIMROSE.

Willard, the man who grows, and George Primrose, who were featured on Inter-State Circuit, had many pleasant times during the four weeks together, and were royally entertained all through the South at the different Rotary dinners, Press Clubs and Elks, and the last day on the circuit, at Little Rock, Ark., Mr. Willard gave a dinner at the Elks' Club in honor of Mr. Primrose and his merry minstrel boys. A seven course dinner was served, and during the big meal songs were rendered and stories were told, and at the finish Mr. Primrose made a speech in behalf of his company and himself and ended by saying: "May Willard never cease to grow."

### GOES OVER TO LOEW.

Harry Breen, the "nut" comedian, who for the past eight years has been a special feature over the U. B. O. time, has signed with the Loew Circuit, opening Nov. 22.

### LORCH WITH BUTTERFIELD.

Harry S. Lorch, for the past four years manager of the Bijou, Battle Creek, Mich., left that city last week for Chicago, to take a position as general publicity representative for the Butterfield Vaudeville Circuit, with headquarters in the Majestic Building.

E. J. Latimer, formerly owner of the Latimer & Leigh Stock Co. succeeds him in Battle Creek.

WINONA WINTER was married recently to Lloyd Simpson, a real estate man of Chicago. She was booked to play the Crystal, St. Joseph, Mo., this week.

BOBBY WINSTANLEY, the Lancashire clog dancer, known years ago as one of the Winstanley Bros. (Bob and John), has been booked for quite some work around Boston. He claims that his act goes just as big to-day as it did of yore.

FRANK CLAYTON, the single comedy musical comedian, is well booked up in and around Boston.

T. F. THOMAS and COMPANY of fifteen people opened at the Union Square Theatre, Pittsfield, Mass., Nov. 15.

BARNEY FLYNN and ANNIE HOWARD are still in Boston, having postponed their Western trip until January.

MAJOR ENGLISH left Boston 15, for Philadelphia.

AL. FOSTELL, looking younger than ever, is at present in Boston. He is making good success as comedian with the Musical Germans.

THE TWO Toms, White and Kenneth, opened at the Bowdoin Square, Boston, Nov. 15, a member of John Grieve's big musical review.

PAUL PENYVESSY is now treasurer of the Family Theatre, Rochester, N. Y.

IVA DONNETTI and COMPANY, including Al Smith, played the Magic, East Boston, last week, and is reported "a clean vehicle bordering on the Southern plantation idea," and calls for special scenery.

JOE HARRISON, well known in the profession in his early days as "Variety Joe," gave up the stage to return to his paperhanging trade, at which he is doing well in East Boston. Harrison used to be a great favorite at the old Theatre Comique, in Providence, R. I.

THE Davis Theatre, not the Harris, is now playing big time vaudeville.

FORD and SIMS, musical comedians, are new arrivals in Boston. They play Springfield, Mass., at the Plaza, week of Nov. 15.

MANAGER BALDWIN, of the Scenic Theatre, Keene, N. H., is packing his theatre matinee and night, presenting feature films. He plays a vaudeville act about every two weeks.



## Palace

(Elmer F. Rogers, mgr.)—The re-appearance of NAT C. GOODWIN in vaudeville after several years' absence had the effect of packing the Palace Monday, Nov. 15. Those at the matinee had the misfortune to witness "The Blaze of Glory," by the late Paul Armstrong, that was withdrawn after one performance on account of its depressing nature.

Mr. Goodwin, although somewhat handicapped by the drawback responded in the evening with a few impersonations and some clever Irish and English stories, also reciting "Dunga Dhin." To say that Mr. Goodwin scored would be putting it mildly; he simply walked away with the program. He appears in evening clothes.

Next to the feature came the AVON COMEDY FOUR, with their now classic little farce, "The New Teacher," and a quartette of harmonious songs. The boys have been presenting this act in vaudeville for some years, but as long as the audience will stand for it why change. The way the Palaceites applauded their efforts Monday night showed that they approved of it. Of the songs rendered, "When You're in Love With Someone" and "Norway" were the best. A burlesque on an acrobatic troupe was given for an encore, and went over big.

When it comes to "nut" acts that of HERBERT WILLIAMS and HILDA WOLFUS can head the list. It's only recently this team made its first appearance on the big time, and they haven't stopped talking about it yet. It's one of the most original bits of business that vaudevillians have seen in many moons. Williams does about three-quarters of the work, with Miss Wolfus as a good feed.

Although it is billed, "THE BRIDE SHOP," featuring Andrew Tombes, it wouldn't be too late to change it to read, Andrew Tombes and "The Bride Shop." If a cleverer singing and dancing comedian has ever appeared in vaudeville, the writer has failed to record it. Tombes is one of those natural fellows that can't help being funny. His performance is seldom the same. Lola Wentworth sang several songs delightfully, and the bevy of beautiful girls helped in a display of "lingerie."

LOUISE GUNNING, with VAL CUNNINGHAM as accompanist, sang as of yore, and found many friends in front.

A repertoire of many of her old favorites was given, but her biggest success at the Monday night show was "Comin' Through the Rye," and another Scotch song. Despite her many years of service, Miss Gunning looked charming, and as a vaudeville feature to-day, she is there.

That delightful sketch, "CRANBERRIES," that had its initial performance several weeks ago, made its first appearance at this house and scored heavily. Everett S. Buskay is responsible for it, and vaudeville owes him something for giving it something that is entirely original. Nell Pratt, as the boy, again demonstrated that he has a bright future before him. Marian Day, as the girl, and Frederick Karr, as the man, also gave splendid performances.

CHARLES CARTMELL and LAURA HARRIS, in their excellent singing and dancing specialty, can be criticized for not making their act just a little longer. Such artists as these we hate to see leave the stage. Class is written all over their work, and the arrangement of their entire performance stamps them as one of vaudeville's classiest teams. A heel and toe dance given by Miss Harris took several bows.

THE FIVE ANTWERP GIRLS' only reason for being on the stage is principally through their billing as Belgian refugees. Such stage awkwardness has seldom been seen at this house. The large audience stood for their amateur work principally through the above billing.

THE INTERNATIONAL GIRL, in beautiful scenic poses, closed. Jack.

## Prospect New York

The audience Monday night, Nov. 15, showed full appreciation of the program, which had a good sprinkling of comedy. THE STERLINGS opened in one with songs and talk, but did not make much headway until they changed to full stage, when they gave a good acrobatic performance, which was very much appreciated.

THE KRUSADERS were a very entertaining duo. The man played the violin well, and pleased, but it was the girl, petite and exceedingly pretty, who won the hearts of the audience and captured most of the applause.

KATHERINE CHALONER and COMPANY presented a comedy sketch which contained several laughs. The story tells how an actress wishes some publicity, and her fiancé concocts a story of stolen jewels. The story gets in all the papers, when the actress finds her jewels have really been stolen. The sketch, so far, was worked out well, but it ended very weakly—the fiancé had borrowed the jewels, and gives a very lame excuse. The sketch met with only moderate approval.

WILLIE SMITH was well received in his song act. He gave "When Old Bill Bailey Plays the Ukale," and Italian song, and featured "Passers-by," which won lots of applause. He responded to an encore, singing "You'll Always Be the Same Sweet Girl."

JOHNSON and CRANE, in songs and dances, were loudly applauded, the song "America, I Love You," and the cakewalk, being responsible for most of it.

MURPHY'S MINSTRELS provided many laughs and were fully appreciated.

BUD and NELLIE HEIM, the juvenile entertainers, were a scream. They provided one big continuous laugh and were rewarded with applause, loud and long.

ROSE and ELLIS offered some daring acrobatic stunts, which held the audience breathless and brought forth loud applause at the conclusion.

The twenty-first episode of "The Broken Coin" was shown, and country store followed. Emil.

TOM WARD and BELL MAY opened at Grandville, N. Y., with their comedy specialty.

## Colonial

(Alfred T. Darling, mgr.)—Since this house became recognized as the official head of the Keith vaudeville circuit, business has picked up surprisingly. It was as brisk as the weather outdoors. The current bill runs to singing and dancing for the most part, and also has two acrobatic acts and two sketches. And to add to the troubles of Manager Darling, two double singing and dancing acts walked in with the same song, causing the bill to get an awful shaking up, in order to give the preference to a re-updated big time turn.

GRACE LA RUE tops the show, and with mostly new songs and some real wonderful wardrobe, scored, though not in her usual way, Monday night, because of a very noticeable hitch after her second song that sort of put her audience out of gear as much as Miss La Rue appeared to be after it happened. She sang "April," "Poppies for Forgetting," "The Cry of Rachel" and scored best with "I Love You So" and "Where Is the Boy for Me?" the latter being the worthy gem of her repertoire. For an encore she used "She Was a Dancer in a French Cafe." Miss La Rue was in good voice notwithstanding the "boat" that occurred early in her act. Her pianist, another blonde youth, was just Mr. Anderson on the program, but his accompaniment of songs and his specialty, that isn't way up in the high brow class, drew him a good hand.

ERNE BALL, back at his old Colonial home, was the hit of the show, in "No. 5" spot, singing a well mapped out routine of his new and oldest compositions, and making quite a feature of a corking comedy number, "At the Fountain of Youth," which he announced was written by Charlie McCarron. He also used "Daughter of Mother Macree," "Little Bit of Heaven," "By the Seaside," and held up the show a few moments with "You'll Be There," the piano being "off" when he took his final bow, or he'd probably have given 'em another.

GERTRIE VANDERBILT and GEORGE MOORE claimed next "going." The Colonialists appeared as happy in having them re-united as a vaudeville team as Gertrie and George's work spoke out loud here. They were given a true ring of a greeting upon their first entrance, and then went about offering the most legitimate and entertaining singing and dancing act, well sprinkled with the art of travesty Moore has the knack of putting over, that they have ever given us in past performances. Each is just so much more brimful of pep and personality also, and they romped off one of the easy hits of the show. Miss Vanderbilt has a new array of flashy costumes, but Moore still retains that nervous, never-stuck-yet mustache for his French comic song specialty.

The DANUBE QUARTETTE, a casting act among the best, were switched from their programmed closing spot to "opening" the show. They gave it a great start with a routine of work that never grows old in the way these four boys offer it. They wore pink knee-length union suits (of bathing suit effect), bared limbs and cloth "shoes." The boys would make a better appearance in the usual full dressings.

IRENE and BOBBY SMITH were not moved, appearing "No. 2," offering no new numbers since caught at another house, and going over still with "Baseball Rag" to finish. The girls should go about framing something new.

THE ARNAUT BROTHERS, the tumbling violin playing clowns, reaped a nice hit with a fast routine of acrobatic dancing while fiddling, and closing "in one," with a comical whistling "Two Loving Kicks" bit, that is held up too long before they get working. It went big, but would get even more if they'd cut the early stalling by the smaller Arnaut.

WRIGHT and SABBATT (New Acts) were programmed to open, but owing to their using of the "One, Two, Three, Four" song, which Vanderbilt and Moore also open with, they had to stand for being jumped to closing the show, and their good little dance turn suffered accordingly.

Others reviewed in full in New Acts are the offerings of ERNEST EVANS and COMPANY, PERCY HASWELL and COMPANY, and OLIVER and OLP. Tod.

## Proctor's 5th Ave.

(Wm. H. Quaid, mgr.)—A most excellently diversified program greeted the patrons of this house for the first half of the week commencing Nov. 15.

The big hit of the bill was made by the CHUNG HWA FOUR, a quartette of Celestials, who first appear in their native garb and sing songs of their country, which were little different from some of the songs heard on the vaudeville stage, inasmuch as we couldn't understand them. Before they had finished, which they did in evening clothes, they sang everything, from ragtime to opera, in good English. They were very heartily applauded and fully deserved the warm recognition accorded their efforts.

MINNIE ALLEN filled a long felt vaudeville want by presenting herself in an absolutely novel and original act. A sort of a hodge-podge of magic and melody. Miss Allen's character songs and changes were well done. She went deservedly big.

LASKY'S THREE TYPES might well be called the act beautiful. It's the old idea of three finely formed young women appearing in fleshings, having a stereopticon run beautiful colored scenes over them. Was well received.

BRIANT and RAG DOLL, FRANK GABBY and VIDA MARKOFF and COMPANY (New Acts).

A. SEYMOUR BROWN, with his pleasing personality and ditto songs of his own composition, had a fine reception. Mr. Brown had to fall back on some of his older songs to fill the demand the audience made on him. An act of merit.

BYRON and LANGDON have been doing "The Dude Detective" so long that it has come to be looked upon as a vaudeville classic. They got their usual laughs, and a few that were unusual. A great repeater. Le Roy.

THE Majestic Theatre's safe, of Decatur, Ill., was blown open by burglars Nov. 8.

## Prospect Brooklyn

(Wm. Masaud, mgr.)—There is a little of everything, including music, singing, comedy, juggling and an excellent display of wild animal training, to please the vaudeville fan at the Prospect this week. A good crowd was on hand Monday night, and a lively interest was evinced by the regulars in everything that happened on the stage.

THE FELIX DUO present a melange of melody extracted without any great effort from a variety of instruments. The selections on the brasses were well received.

THE MANETTA DUO, man and woman, both possessing finely trained voices, rendered a finely balanced program of popular and classical song selections.

DEIRO, the piano-acordion player, seems to be a favorite with the South Brooklynites. He was given a fine reception on his first entrance. The usual medley of rag and operatic selections were exceedingly well played by Deiro, who has few rivals in his chosen field.

REDFORD and WINCHESTER, good old standard comedy juggling team, have a new act. That is, the setting is new, but the sure-fire tricks of earlier variety days are retained, and well they might be, for who can get more fun out of catching apples on a fork than the comedian of this act? The comedian, by the way, kept up an excellent patter of talk, and put over a constant succession of "bits" that kept the laughs coming steadily throughout the act. Monday night the lights went wrong, and rather spoiled one of the straight juggler's best contributions. Accidents will happen, and it is pleasantly noted that the artist in question showed none of the irritation at the mishap so often indulged in by our best little vaudeville entertainers when a slip occurs.

Comedy jugglers are none too numerous nowadays, and Redford and Winchester should find plenty to do on the best circuits. Here's hoping they're booked 'way ahead. They deserve to be.

DENNY and BOYLE, two young fellows clad in immaculate evening dress, respectively play a piano and sing the usual rag songs one expects to hear from an act of this sort. If the boys hope to stay in big league company they will have to strengthen their act considerably.

The rag singer has a pleasant delivery and a good knowledge of the proper method in handling the Irving Berlin style of composition. More of this kind of speedy numbers would improve the offering considerably.

BILLY B. VAN and THE BEAUMONT SISTERS presented "Spooks," a one act comedy skit containing but fair laughing material. Van is a corking low comedian and gets far more out of his present act than most comics could.

Whatever comedy value that is derived from "Spooks" may be charged up directly to Billy Van's own humorous capabilities. The Beaumont Sisters lack opportunities, but make the most of what they have. The Prospect audience liked the act and laughed heartily at everything that Van said or did.

ALBERT G. CUTLER, the trick billiardist, keeps up a running fire of conversation that possesses the merit of being funny. His tricks with the ivory balls compare favorably with any performed by others who have preceded him in this line of endeavor.

THE COLONIAL MINSTREL MAIDS are slightly reminded of an amateur minstrel show, like kind they used to hold every Winter back in the old town hall. The comedienne of the act run through nearly all of the ancient minstrel jokes, but happily spared us from the apple sauce gag, although they did start one about climate. Cecil Jefferson, as a minstrel end comedienne, is not particularly funny, in fact, Miss Jefferson's attempts in the line of standard black face comedy are, to put it mildly, decidedly innocuous. A harsh critic might say painful.

The Grey Sisters do a dance during the course of the act. One of the Misses Grey wears a low cut waist that needs a founce or two where said founce will do the most good. Monday night the dancer in question disclosed an expanse of her upper person in taking a bow that was startling in its effect. Miss O'Neill plays a cornet solo with ability. It is the best thing in the act, aside from the costumes. New material might help the Colonial Minstrel Maids, but genuinely funny women are awfully scarce. If you don't believe it, look the Minstrel Maids over.

RAYMOND and CAVERLY got an avalanche of laughs with their tangled conversation. The Dutch conversationalists drop also caused a pile of merriment, holding the audience's attention for at least two or three minutes before the comedians entered.

MME. DOLORES VALLECITA is a plucky little woman who handles five vicious leopards as if they were household tabbies. The act is one that offers a real thrill. A routine of excellent tricks is run through by the jungle cats none too willingly. One big beast, in particular, kept the attention of the trainer during the entire fifteen minutes. But Vallecita proved her mastery, and made the largest and, apparently, most savage animal obey, along with his less ferocious brethren. Who says women shouldn't vote? Harry.

Keith's Alhambra (Harry Bailey, mgr.)—Bill this week: Chip and Marble company, Eddie Leonard and company, Watson Sisters, Hoey and Lee, McConnell and Simpson, Violet Dale, Alf. Loyal's dogs, Bond and Casson, and "Clown Seal."

Keith's Royal (C. C. Egan, mgr.)—The second week of the new policy offers a bill that should please all, in "The Red Heads," Ota Gyrl, Mullen and Coogan, Hermine Shone and company, Al Roover and Sister, Solomon, Farrell and Farrell, and Booth and Leander.

Proctor's One Hundred and Twenty-fifth Street (John Buck, mgr.)—Business has improved here, due to the efforts of Manager Buck, who is always looking after the interests of his patrons. Bill 15-17: Sam Curtis and company, Bert and Mae Mark, Gretchen Spencer, Gordon and Postle, Dainty English Trio, Tom Gillen, Millard Brothers, and Harry Ellsworth and company.



## American

(Chas. Potsdam, mgr.)—Good old sure fire hokum, and plenty of it, runs through the excellent comedy bill on tap at the American this week. The acts run the gamut of vaudeville pleasures from burlesque drama to the never failing travestied grand opera, and the audience fell for every bit of it.

WOOD and MANDEVILLE present a nicely arranged singing and dancing number. The act pleased Monday afternoon.

EUGENIE LE BLANC followed, and put over an eccentric singing act to first class returns in the applause line. The number two spot didn't seem to bother Eugenie at all, who went right at 'em from the tap of the song, so to speak, and made good without any trouble whatsoever.

DOROTHY BURTON and COMPANY, in a well played dramatic act, entitled "The Baby," held them for some twenty odd minutes. The sketch is just the thing for the time it is playing, and with a little touching up here and there could be put in shape for the major circuits.

HENRY FREY, who used to do a tramp specialty way back in the misty past down in Tony Pastor's old Fourteenth Street Theatre, is now offering a polite German comedy monologue. Frey doesn't use any facial make-up and dresses his character like a human being. He should be highly commended for this alone. It might be an excellent idea for several so-called German senators, barons, aldermen and what-nots to take a hint from Frey and get away from the conventional obsolete "Dutch" make-up, with the much favored passe chin piece, etc.

DYER and FAY, an act consisting of three persons, viz., a well dressed straight man, a comedian with a pleasing method, and a woman who knows how to wear "clothes," should program themselves differently and mention the woman in the act. The present billing is misleading.

The straight man has a good voice but should quit singing "ah" after every other word. The comedian, introducing several misfit hats in succession after the style of the old fashioned black faced musical acts, has a knack of getting his stuff over. All he needs is better material.

JARROW, the talkative magician, who followed the lurid adventures of Helen, did nobly, considering the handicap, but he must have been affected by the name Helen. Possibly that is why he slipped in the word "hell" three times during his magical discourse. Jarro is a good comedian and doesn't need to resort to objectionable language. The lemon trick, with its accompanying clever patter, sent the prestidigitator off to a regular hit.

CECIL WESTON and LOUISE LEON, two likable young ladies, entertain classily with well delivered songs and finely executed piano solos. Celia Weston does very well with an Italian character song, and still better with a Hebrew dialect number. Miss Leon played a raggy medley that set the gallery boys' toes a-tingling. The girls work in an easy style and make a dandy appearance, as far as costumes are concerned. Exclusive songs would materially enhance their act, though. This is something that little Miss Weston might think over once or twice.

BIXLEY and LERNER present the turn made familiar in the higher priced houses by Bixley and Pink and other "Bixley and" combinations. Edgar Bixley is really a funny chap, but he is not doing himself justice by sticking to the old bits he admittedly puts over so well. An entire new act to suit this versatile artist's (meaning Bixley) capabilities should be put together or purchased as soon as possible.

CARON and BELL, a man and woman combination, open like a talking act, in one, but finally get to full stage, where the male member of the act performs some hair raising ground tumbling.

The lady of the duo dances a few steps neatly and looks wholesomely pretty in a becoming costume. It's a good combination. The American Monday afternoon regulars thought so, too, and expressed themselves accordingly.

Hearst-Selig Weekly presented new and some not so new topical motion pictures. Harry.

## Harlem Opera House

ED. GINGLASS was rightly billed as the "Cannon Ball King." Mr. Ginglass is a wonder. He handles nothing but ammunition, and made a most deserved hit.

KRAMER and KLEEBER, two boys whose strong suit is doing two Charlie Chaplins, also went big. One could, and did, play the violin. A nice act.

HOWARD and SYMON, two boys in character change dancing act, also delivered the goods, and received in return, the price—generous applause.

JEROME and CARSON'S acrobatic stunts are no better nor worse than when we reviewed them a short time ago. If anything, the lady is prettier now than then.

THE HICKSVILLE MINSTRELS, four men in rube attire, really a singing quartette, told funny stories and vocalized harmoniously. A very good act.

MAY ELINORE did a monologue, and monologues are generally supposed to be humorous. Miss Elinore's was not.

THE SCREEN GIRLS called for the services of six pretty girls, one that wasn't so pretty, a straight man and a blackface comedian, who wasn't. The girls sang, introduced good snappy dialogue, and, all in all, was a very entertaining act. Such was the verdict of those in front, as well as being our own individual opinion.

MME. BESSON'S sketch, "It Doesn't Happen," proved to be a dramatic playlet of much interest. It called for the services of two men and a butler. Mme. Besson did good emotional work, and the men, though having less opportunities, made the most of them.

SOL. LEWOY sang.

Le Roy.

## NEW VAUDEVILLE ACTS

Percy Haswell & Co. (Com. Sketch).

20 MIN., INTERIOR.

Colonial (Nov. 15).—"Brimstone and Hell-Fire," written for Miss Haswell by Frederick and Fannie Hatton, should serve her and her supporting company of three in good stead for a complete tour of the big time vaudeville circuits, and score as well as it did here. But before that starts the act must be "dressed up" with an appropriate, necessary background.

The sketch deals with the separate paths a married couple are leading, and their hiring of detectives to shadow each. The action starts in the dressing room of the Stanton, about 6 p. m. The husband's valet is seen attending the wife, and the wife's maid attending the husband, making them ready for attending a revival meeting. With their exit, the drop of the curtain represents a lapse of a few hours. The alternate returns of the couple, each attire's much mussed up, gets a big laugh, and here the sketch begins to find itself and thereafter it bounds along and to a successful climax. The "revival" evidently has its effect on each, as the fear displayed of everything in general, their denouncing of themselves as the worst sinners in the world, the confession to one another of the mis-trust and audience, the work of Miss Haswell and Frank Stirling as the shining married persons getting desired results. The fear of "what is in store for each" from a revivalist's point of view finally wears off, and the climax finds them disbelieving in "what they heard" and cocktails, cigarettes and bright lights is the policy each favor resuming. The sketch has the punch and plenty of action. Edward Thompson and Anita Allen played the roles of the valet and the maid capably.

Ernest Evans and Company (Dancing).

20 MIN., FULL STAGE.

Colonial (Nov. 15).—With the billing of "The Favorite of the 400," and the stated cost of the act's costumes ranging around the five thousand dollar mark, Ernest Evans, a clean cut chap with the same calibre of dancing knowledge about him, is presenting a huge dancing act here this week, consisting of a company of ten girls and a man (colored), besides himself, and with Al Livsey helping a lot as special musical director.

Evans has probably used up all of the above amount on dressing his girls; the final, "Dance of All Nations," getting the most of the cash paid out. The eight choristers are a good looking lot, and show that a talented band has directed the dance numbers, though the program does not tell who. The set is a large striped tent, the front drop of which is raised and the dances began and continued beneath it. Specialty dances by Mr. Evans and Miss Zaro, the latter's "Blue Bird Dance," and a modern cakewalk by Mr. Evans and two cute ponies, Viola Macey and Belle White, as the Gold Dust Twins, were offered, but the best of them all was a prettily dressed, and executed gavotte by the eight girls, in Colonial costumes. It drew the hand of the turn.

As it stands it needs much routine, and a "cut" in places. Evans is not hogging the feature spot, and might even cut the riding habit dressed dance with Miss Zaro, and offer another with her later in the act. Vaudeville will accept it when it has been fixed up, for it is something away from all the rest.

## City

(Wm. Fox, mgr.)—Another corking good show is being shown here this week, and at the Monday matinee every seat was occupied by an audience who were most liberal in the way of applause.

KAY and VERNON, two talented young women, registered a solid success with songs and comic recitation. One of the girls has a fairly good singing voice, while the other helps along with some good comedy.

"HIS MODEL WIFE," a sketch employing two women and a man, went over nicely. The idea is rather flimsy, but it seemed to be enjoyed by the audience.

BEATRICE MORRELLE'S QUINTETTE of six handsome young women, in a class singing specialty, scored the real hit of the bill. Here is an act that should soon find its way on the big time. The costumes are beautiful, and the stage setting was in perfect harmony. Each one of the young women had a splendid singing voice, and the many high class songs were capably rendered. A violin solo was also introduced by one of the girls, and went big.

JONES and JOHNSON, a colored team of singers and dancers, also put over a substantial hit. Johnson is a capable dancer, and did an acrobatic clog dance that was well liked. Jones told several gags and all were heartily enjoyed. "Dixieland" was their last song and brought them several bows.

"THE FASCINATING FLIRTS," a "tab" played by six young and handsome girls and two men, was about the best thing of its kind ever shown here. One of the men is a comedian who will eventually find his way into musical comedy. The girls all danced and sang well. The scene shows the foyer of a hotel.

GOLDSMITH and HOPPE, a clever musical team, with a swell line of talk and some good musical work, proved a big feature. One of the men works straight, while the other, in Jew character, puts enough comedy into the act to get many laughs.

THE OPPINGTON TRIO, two men and a woman, performed feats of strength. One of their best tricks is lifting one man from the floor with one hand by the other member. It was a great piece of work and was loudly applauded.

THE MARTINE BROS., in an acrobatic tumbling performance, held down closing position, and it proved no handicap for them, as their clever work held the large audience seated until the conclusion of their work.

Jack.

Oliver and Olp (Sketch).

11 MIN., FULL STAGE (SPECIAL SET).

Colonial (Nov. 15).—"Discontent" is a little "illustrated story of life," by Hugh Herbert, that hits home in spots, but is unfinished. Clarence Oliver and Georgie Olp act and talk it in the railroad depot at Discontent. Here, a girl, Busy, acts as agent, telegraph operator and in several other capacities. A labelled trunk at the station has traveled to Dissipation and Intoxication, and finally landed back at the little town of Discontent. A boy, carrying a grip, labeled Troubles, arrives, tells his burdens to Miss Busy. She suggested had he ever visited Matrimony. He had not, but thought it "must be an awful dump." From her lunch basket she feeds him "love biscuits" and they give him an appetite for the girl. At her suggestion he tosses his grip of Troubles into the Valley of Forgetfulness, and thus finds relief "from under the weight" of it. So the sketch runs on until the boy shows the effect of those love biscuits, and as the sign above the station has in the meanwhile dropped the Dis, leaving Content, he begs permission to see Busy home at curtain. The sketch has possibilities of a much better climax, and until that has been reached it will continue to lose what the first part works up to. Both roles were well cared for, and a pretty rural set was chosen for a background.

Tom.

Wright and Sabbott (Singing and Dancing).

10 MIN., FULL STAGE.

Colonial (Nov. 15).—Working under the difficulty of "closing" spot, forced upon them, owing to a song clashing with another double act, Armand Wright (formerly of Wright and Lane) and Marie Sabbott (formerly of Tierney and Sabbott) showed that they are a legitimate dancing team for big time vaudeville. Four dances are offered, each successive one increasing in its showing for better execution by the ones dancing it. All that can be said for Miss Sabbott's taste for costumes is that she showed four of the prettiest pieces of wardrobe the Colonial audiences have seen any dancing act wear. Mr. Wright wears evening dress all through.

Tom.

Nat C. Goodwin.

15 MIN., IN ONE.

Palace—"The Blaze of Glory," by the late Paul Armstrong, with which Nat C. Goodwin sought to seek new vaudeville honors, had a rather serious setback Monday night, when the sketch was withdrawn after one performance. At the evening performance Mr. Goodwin received quite an ovation, and when it had subsided made a short speech, in which he said that he knew that few in the audience had been at the matinee show. The sketch had been withdrawn, he announced, on account of its depressing nature. He would not disappoint, so obliged with a few funny stories and an impersonation of Sir Henry Irving in a scene from "Shylock."

The large audience took to his efforts kindly.

Jack.

Vida Markoff and Company.

20 MIN., FULL STAGE.

Proctor's 5th Ave.—Miss Markoff, who talks, looks and acts like a foreigner, probably is. The act is the old story of a woman with a past and a blackmailer looking for a present.

The husband also has a past but, man-like, he thinks his past shouldn't count. It occasionally happens that way in real life.

The blackmailer is the gentleman who had the honor of both the husband and wife's acquaintance previous to their marriage, and just because Mr. Husband won't come across with five thousand iron men, he lets out the whole box of tricks later on.

Friend husband is horrified to know that Mrs. Wife was so indiscreet before marriage, irrespective of the fact that but a few minutes prior he had told her he didn't care what had happened before he knew her. It will be observed from this that the ladies don't monopolize all the inconsistencies.

In a fracas between the two men, the husband loses a small measure of blood, and just as the wife is about to separate for all time from him, she gets a slant at the red stuff and—good-night. Business of flying to masculine arms and—curtain.

Miss Markoff did good work as the wife, and was ably assisted by the two men. It would not be fair to leave out the butler. The man who played it gave considerable color to a minor part.

Le Roy.

Frank Gabby (Ventriloquist).

12 MIN., IN ONE.

Proctor's 5th Ave.—We don't see so many ventriloquists these days, so that when one of Mr. Gabby's pronounced talents comes along, we are apt to sit up and take notice.

Mr. Gabby uses two figures—a boy and a surrogate. He did splendid execution with each; also with a cigarette that he smoked incessantly while doing his act.

A feature was his singing a duet with his boy companion.

A good act? Well, we should say yes. Also a good hit on any odd bill.

Le Roy.

Briant and Rag Doll.

10 MIN., FULL STAGE.

Proctor's 5th Ave.—It wasn't a rag doll at all that Mr. Briant produced for our edification, but a genuine human, made up as a dummy. What, how and where Mr. Briant did not throw his inanimate friend around, we don't know. What we do know is that the "doll" fell in all sorts of places and shapes, just as though it really was a rag affair.

The act made a deserved hit, as it should.

Le Roy.



## HAMMERSTEIN AND WILLIAMS DEAL?

OSCAR AND PERCY G. SAID TO BE CONSIDERING A NEW CIRCUIT.

Following the announcement a week ago of the proposed new Hammerstein circuit of vaudeville houses in opposition to the United Booking Offices, a rumor was current on Broadway last week that Percy G. Williams would "come back" and join forces with Oscar Hammerstein.

The report at first wasn't taken seriously in vaudeville circles, but late accounts have it that Mr. Williams, at his home in Islip, L. I., would neither confirm nor deny it.

It has been common gossip for some time that Percy G. Williams would again pop up as a leading vaudeville magnet. Then again those in the know have said that he is having too good a time at

his beautiful Long Island home to even think of entering the vaudeville field again. The rumor further says that the reason for Mr. Williams' return is on account of manner in which his former houses are being conducted at the present time.

This latter statement is ridiculed, inasmuch as all the theatres once controlled by Mr. Williams are being conducted by the Keith interests in a creditable way. The Colonial, Orpheum and Bushwick Theatres are all doing almost capacity business, and only last week the Colonial Theatre was delegated to be the leading vaudeville house in America.

As stated before, William Morris is to be the general manager of the new circuit.

## ONE FOR WHITE RATS.

"First come, first claim" is the usual run of things as to an act getting its songs in first on rehearsal mornings. That has been the case from "way back, but it failed at Loew's National Theatre, Thursday, of last week.

Two doubles, Keller and Weir and Catalano and Feiber, were billed to play the house, but Keller and Weir had to draw out of the bill because "orders from the office" informed them they would have to "cut" their "If You Only Had My Disposition" song, for the mere fact that Catalano and Feiber were using it in their act, yet the latter were not in hailing distance of the National when Jesse Keller placed her music "so early Thursday morning."

Who is right? Maybe Harry Mountford will be heard from for Keller and Weir's losing the half week's work, for they have a legitimate "kick" coming.

## THE COLUMBIA CONCERT.

The bill for Sunday, 14, at the Columbia, New York, included Lockwood and Leddy, in a "bumpty bumps" acrobatic act; Joe Carroll in Irish songs and stories; the Three-Peroneses, two ladies and a nimble man dancer, in a novelty act, using hand bells, castanets, violins and cello to good applause; Clayton and Lennie, in a comedy talking act; the Brown-Fletcher Trio, as "the sport, the bum and the cop," using the "Song of Songs," "Back Home Again" and "Mother Macdree" song; Lewis and Norton, in a "nut" act, with singing and dancing by the nimble couple; Julia Nash and company, in "The Harrigans," sketch, in which Lizzie Harrigan fixes her sister's matrimonial tangles on Fifth Avenue; Miller and Lyle, the black face sure fires, and Menomee, Aitken and company, in a contortion act by two frogs and an alligator, with an Indian girl to assist, using a handsome set.

## MONSTER AMATEUR SHOW.

On Nov. 27 the Pittsburgh Athletic Association, of Pittsburgh, Pa., will be the scene of a monster amateur show, the talent being selected from the best in that city.

Principal among the several sketches to be produced is "The City Chap," written and produced by Robt. "Tod" Early, of this city, who has been meeting with much success in this line. Mr. Early has had considerable success in theatricals, having at one time been identified with the Harry Davis Players, as well as having served some time in vaudeville.

## HUNGRY HONEY BOYS.

While the Seven Honey Boys were playing an engagement at Keith's, Boston, recently, they were kidnapped by Charles Sturgess, erstwhile manager for the late George Evans, and taken to Ferncroft Inn, near Salem, where they were royally entertained by Mr. Sturgess, who is managing the liquid emporium, also by "Hap" Ward, who only owns it. The "Honey Boys" are Sam Lee, Tommy Hyde, Paul Van Dyke, Carl Fletcher, Wm. H. Thompson, "Jimmy" Meehan and "the jester from Jessup," Billy Cawley.

## POLI WANTS PICTURE.

S. Z. Poli is especially desirous of showing his expurgated edition of "The Birth of the Nation" at his Palace Theatre, in Springfield, Mass., and has written a special letter to Mayor Stacy (who has so far refused a license for the film), asking him and a chosen committee to attend a private exhibition of the pictures.

Mr. Poli agrees to cut out any part the committee considers offensive.

## COOK IN BUTTE.

John M. Cook, former manager for Sullivan & Considine, business manager for Mrs. Pat Campbell for several years, and late manager of the Loie's Theatre, Seattle, Wash., has accepted the management of the new Ernest Wilkes stock organization at Butte, Mont. He began work last week.

## S. & C. COAST SPLIT.

To split the jump between Portland, Ore., and San Francisco, Cal., S. & C. shows are now playing a split week at the Grand, Salem; Eugene and Antler's Rosebury.

## VAUDEVILLE OUT.

Vaudeville has been discontinued at the American Theatre (formerly the Loie's), Seattle, Wash., and feature pictures now make up the attraction.

LADA gave a special matinee of her original dances at the Candler, New York, Tuesday afternoon, Nov. 16.

MURRAY and ALDEN will shortly present a new character sketch.

## TIPS

LITTLE DORIS CHERIE, of the Gardner, Vincent "Winning a Queen" act, gathered in a set of white fox furs and also a diamond bracelet from her mother, among her birthday presents last week.

ROSE LEIGHTON is alternating with Mabel Burke singing the animated and illustrated songs, at Proctor's Fifth Avenue.

THE UNION SQUARE now has a burlesque stock company. It looks good, and Ben Kahn ought to make it "go" if any guy can.

FREDDIE BECQUE, the kid picture magnate, is still running Friday nights film shows at the New City house, besides operating the machine at Proctor's Fifth Avenue and attending Daly's shows regularly. Johnnie Schriever is assisting him at the machine, but says he can't help him any at Daly's.

SYLVIA DE FRANKIE, besides tossing off the old "nicker" of "Cuddles" for "Pixie," is under study for three different parts in "Around the Map." She jumped into one of 'em at a mat. last Saturday and "went over" in great style. "Pix" is now making good use of that swell lil' new home, where mother is, out in Ridgefield Park, N. J., and hopes the "Map" show will hold the New Amsterdam "fort" for—ever.

AILEEN STANLEY is now on the Orpheum time.

GEORGE ROBINSON, of Robinson and McShane, makes me happy by telling me he has been "mistaken for me" now and then. Huh! Whaddye mean, yer can't feel tickled about it, George!

LILLIAN CHAPPELLE, the danseuse, and her dozen danseusing girls were a hit on the Harlem Opera House bill "last half" of last week, billed like a circus out front.

HAS IT occurred to you that "Twin Beds" was followed at the Fulton by "Some Baby"?

LITTLE MILDRED ROSAR, of the Four Musical Rosars, was a sick kiddie for a week recently. O. K. again, and working with Dad, Mom and Sister Eileen.

## TELL IT TO "TOD."

MRS. IDA CRAWFORD, of Mobile, Ala., has been engaged as leader of the Majestic Theatre Orchestra, Meridian, Miss. Other Mobilians in the female orchestra are Georgia A. Stirling, violin, and Henrietta Jacobson, flute. The Majestic is run by Sid Berrey, of Mobile, who also has a lease on a theatre to open later in that city under the name of the Lindsay.

THE Lander Bros., Harry and Billy, are now playing the Prudential vaudeville time.

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GEO. B. SNYDER and HARRY BUCKLEY, musical comedians, are in their fifth week on the W. V. A. and U. B. O. time, and are booked up for the season.

MALCOLM, the juggler, has been in Boston seven weeks and has lost only three days. He puts his act over in a manner pleasant to witness.

HARRY HANSON and HAP WARD, when they first met in Boston last week, went over old times. They resurrected the happy days with the Sam T. Jack's Lilly Clay Show, when both were with that company. Hap then was doing a song and dance with Harry Vokes.

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## WM. A. BRADY IN VAUDEVILLE?

## THIRTY- EIGHT HOUSES MAY PLAY VAUDEVILLE.

Through a wire sent to Chicago, the news has leaked out that Wm. A. Brady has secured a chain of thirty-eight houses from the Shuberts.

Question: For what?

The recent announcement that the new Hammerstein-Morris Vaudeville Circuit is now linked directly with this deal, which, if it is consummated,

will give the new organization the required field for action over a ready made route, well organized and established.

The Shuberts, under an agreement, cannot dabble in vaudeville, but Wm. A. Brady, as controlling factor of this chain, would be under no restraint from playing vaudeville or any other form of attraction he may select.

## NEXT WEEK'S BILLS

## U. B. O. CIRCUIT.

Nov. 22-27.

**N. Y. CITY—COLONIAL:** Everett's Monks—McConnell & Simpson—Hunting & Francis—Merrill & Otto—Misses Lightner & Alexander. Four to fill.

**N. Y. CITY—ALHAMBRA:** Ota Gygi—White & Clayton—Vallecia's Leopards—Nora Bayes—Heath & Perry—"Cranberries"—Helene & Emillou—Whitfield & Ireland. One to fill.

**N. Y. CITY—ROYAL:** John & Winnie Hennings—Dancing La Vars—Irene & Bobbie Smith—Clifton & Fowler—Erford's Sensation—Kathleen Clifford—Max Rogers & Co. Two to fill.

**BROOKLYN, N. Y.—ORPHEUM:** Scott & Keane—Henry G. Radolf—Jim & Bonnie Thornton—Whiting & Burt—Kerville Family—The Baggenens—Grace La Rue. Two to fill.

**BROOKLYN, N. Y.—BUSHWICK:** Smith & Austin—Raymond & Caverly—Clown Seal—Billy B. Van & Beaumont Sisters—Four Danubies—Chip Marble & Co. Three to fill.

**BROOKLYN, N. Y.—PROSPER:** "Forest Fires"—Mercedes & Co.—Avon Four—Beman & Anderson—Castellane—Trovato. Three to fill.

**ATLANTA, GA.—FOURSYTH:** Ryan & Tierney—Myri & Delmer—Eleanor Gordon & Co.—Three Lyres—Wright & Dietrich—McKay & Ardine—Homer Miles & Co.

**BOSTON—KEITH'S:** Corbett, Sheppard & Donovan—Werner-Amoros Troupe—George MacFarlane—Emma Carus & Co.—Mullen & Coogan—Corradini's Animals—Harry Gilfoil.

**BALTIMORE—MARYLAND:** Willard—Four Meyakos—Tracy & Stone Co.—Mason-Keeler & Co.—Carl Rosine & Co.—Dellon, Marcena & Delton—Eddie Leonard & Co.—Mitt Collins—Courtney Sisters.

**BUFFALO, N. Y.—SHEA'S:** Kelt & De Mont—Lou & Mollie Hunting—Alex. Carr & Co.—Bronte & Aldwell—Mlle. Vadie & Co.—Williams & Wolfus.

**BIRMINGHAM, ALA.—LYRIC:** (Splits with Nashville). First half: Tower & Darrell—"Between Trains"—Oxford Trio—Four Solis Bros.—Geo. Damerel & Co.—Lang & Coulter—Bayle & Patsy. Last half: Bradley & Norris—Milo—Four Gordon Highlanders—Ford & Ramsey—Damerel & Co.

**CINCINNATI—KEITH'S:** Scotch Lads & Lassies—Ward & Faye—Moore, Gardner & Rose—Ethel Hopkins. To fill.

**CLEVELAND—KEITH'S:** Gertrude Hoffmann & Co.—Quirgo—Gaston Palmer—Hussey & Boyle. To fill.

**COLUMBUS, O.—KEITH'S:** Lunette Sisters—Eddie Carr & Co.—Bertisch—Eldia Morris—Andy Rice—Lulu Glaser & Co.—"Motoring"—Dooley & Sales.

**CHATTANOOGA, TENN.—ORPHEUM:** (Splits with Knoxville). First half: Dan Burke & Girls—Ernie & Ernie. Last half: Marshall Montgomery—Two Kerns.

**GRAND RAPIDS, MICH.—EMPRESS:** Amets—Harry Lester Mason—Three Vagrants—Dora Wilson Trio—Burns & Lynn—Victor Four—El Rey Sisters—Lilla Lord Robert.

**INDIANAPOLIS—KEITH'S:** Gauthier's Toy Shop—Matthews & Shayne Co.—Earl & Orie—Roy Harrah Trio—Baker Sisters—Harry Holman & Co.—Dolly & Mack.

**KNOXVILLE, TENN.—GRAND:** (Splits with Chattanooga). First half: Marshall Montgomery—Two Kerns. Last half: Dan Burke & Girls—Ernie & Ernie.

**LOUISVILLE—KEITH'S:** Tallman—Patricola & Meyers—Mignon—"A Limousine Romance"—MacRae & Clegg—Gruber's Animals—Charles Grapewin & Co.—Big City Four.

**OHAELESTON, N. C.—VICTORIA:** First half: Fred Roberts—Brinkman & Tatum—Amoros Sisters. Last half: Bernard & Scarth—The Amoros—Stanley, Burns & Hall—Mint & Wertz—Shannon & Aunis.

**DETROIT—TEMPLE:** Rae Eleanor Ball—Orange Packers—Geo. Howell & Co.—Corcoran & Dingle—Chas. Ahern & Co.—Belle Baker—The Brightons—Will Oakland & Co.

**DAYTON, O.—KEITH'S:** Emerson & Baldwin—"Mermaid Ladies' Club"—Sophie Tucker—Ferry—Kolb & Harland—Cressy & Dayne—Bert Fitzgibbon.

**ERIE, PA.—COLONIAL:** Gallagher & Martin—Harry Cooper & Co. To fill.

**FORT WAYNE, IND.—PALACE:** Seven American Dancers—Charles Olcott—E. Hoen & Dupree—Al. Lydell & Co.—Bertie Ford.

**MONTREAL, CAN.—ORPHEUM:** Chief Capaulcon—Julian Rose—Haydn, Borden & Haydn—Pierlet & Schofield—Lida McMillan & Co.—Mack & Walker.

**NASHVILLE, TENN.—PRINCESS:** (Splits with Birmingham). Bradley & Morris—Milo—Four Gordon Highlanders—Ideal—"Girl in the Moon"—Ford & Ramsey. Last half: Tower & Darrell—"Between Trains"—Oxford Trio—Four Solis Bros.—Lang & Coulter—Bayle & Patsy—Ideal—"Girl in the Moon."

**NORFOLK, VA.—COLONIAL:** (Splits with Richmond). First half: Four Jansleys—Amy Lesser—Dumas & Floyd—Goldsmith & Hoppe. Last half: Three Ankers—Palfrey, Hall & Brown—Deeley & Kramer.

**OTTAWA, CAN.—DOMINION:** Kramer & Morton—Richards & Kyle—Kirksmith Sisters—Marie Nordstrom—Bankoff & Girle.

**PITTSBURGH—DAVIS:** Josie Heather & Co.—George East & Co.—"Little Stranger"—Five Statues—Paul, Le Van & Dobbs—Bates & Crawford—Bert & Bertie Wheeler.

**PROVIDENCE—KEITH'S:** Leo Beers—Hallen & Fuller—Seven Bracks—Wilton Sisters—Prince Charles—"The Bride Show"—Donahue & Stewart.

**PHILADELPHIA—KEITH'S:** Wm. Proett & Co.—Burnham & Irwin—Horlick Troupe—Frank North & Co.—Bernard Granville—Kartell—Meehan's Dogs—Sharp & Turek—Dorothy Jordan.

**ROCHESTER, N. Y.—TEMPLE:** John O'Malley—The

Schmettans—Lina Abarbanell & Co.—Moran & Wisner—Sam Mann & Co.—Nine White Hussars—Ellsie Williams & Co.—Lloyd & Britt.

**RICHMOND, VA.—BIJOU:** (Splits with Norfolk). First half: Three Ankers—Palfrey, Hall & Brown—Deeley & Kramer. Last half: Four Jansleys—Amy Lesser—Dumas & Floyd—Goldsmith & Hoppe.

**ROANOKE, VA.—ROANOKE:** First half: Monti Trio.

**TORONTO, CAN.—SHEA'S:** Alan Brooks & Co.—Alfred Bergen—De Kos Troupe—Grace Fisher & Co.—Stan Stanley Trio—Morin Sisters—Fred V. Bowers & Co.

**TOLEDO, O.—KEITH'S:** Henrietta De Serris & Co.—G. Aldo Randegger—Cantor & Lee—Imhof, Conn & Corene—Warren & Conley—Maryland Singers—Sanone & Delilah—Valerie Bergere & Co.

**WASHINGTON—KEITH'S:** Fashion Show—Dorothy Toye—Van & Schenck—Mr. & Mrs. Jimmie Barry—Mr. & Mrs. Gordon Wilde—Lillian Kingsbury & Co.—Rayno's Bull Dogs—Walter Brower.

**YOUNGSTOWN, O.—HIPP:** Felix Adler & Co.—Tom Lewis & Co.—Augusta Glose—Bobby Pandur & Bro.—Farber Girls—Jas. Thompson & Co.—Reed Bros.—Howard's Ponies.

## ORPHEUM CIRCUIT.

Nov. 22-27.

**CHICAGO—PALACE:** Sam & Kitty Morton—Morton & Glass—Clara Morton & Co.—Joe Cook—Three Keatons—Una Fairweather.

**CHICAGO—MAJESTIC:** Lillian Russell—"Woman Proposes"—Alman & Dedy—Eva Shirley—Violinsky—Kerr & Weston—Merle's Cockatoos—James Teddy.

**DENVER—ORPHEUM:** Valeska Suratt & Co.—"A Telephone Tangle"—Eugene Damond—The Gliders—"Aurora of Light"—Devine & Williams—Beaumont & Arnold.

**KANSAS CITY, MO.—ORPHEUM:** Marx Bros. & Co.—Payne & Nemeyer—Lohse & Sterling—Kajiyama—Milton & De Long Sisters—Pipifax & Panlo—Harmony Trio.

**LOS ANGELES, CAL.—ORPHEUM:** Worth & Brice—The Flemings—Margot Francis & Partner—Primrose Four—Gardner Trio—Harry Beresford & Co.—Nellie Nichols—Kirk & Fogarty.

**LINCOLN (NEB.) and COLORADO SPRINGS (Colo.)—** Split week: Roches's Monkeys—Bessie Browning—Alice Lyndon Doll Co.—Blanche Ring & Co.—Weber & Elliott—Chyo—Wilson & Le Nore.

**MILWAUKEE—MAJESTIC:** Edwards' Song Revue—Nan Halperin—Misses Jampbell—Donovan & Lee—Felix & Barry Girls—Lal Mon Kim—The Gaudinids.

**MEMPHIS, TENN.—ORPHEUM:** Gilbert & Sullivan—Revue—Marion Morgan Dancers—Allan Dinehart & Co.—Britt Wood—Du For Boys—Parillo & Frabito.

**MINNEAPOLIS—ORPHEUM:** Tango Shoes—Dunbar's Bell Ringers—Mae Francis—Willie Solar—Singer & Ziegler Twins—Mrs. Leslie Carter & Co.

**NEW ORLEANS—ORPHEUM:** Beaulie Clayton & Co.—Henry Lewis—Monroe & Mack—Harry Hayward & Co.—Tooney & Norman—Paul La Varre & Bro.—Aerial Macks.

**OAKLAND, CAL.—ORPHEUM:** Houdini—Reine Davies—Blon City Four—Mae King & Co.—Glen Ellison—Robt. L. Dalley & Co.—Three Leightons.

**OGDEN, U.—ORPHEUM:** Walter C. Kelly—"Bank's Half Million"—Galletti's Monks—Mignonette Kakin—Rooney & Bent—Elsie Faye Trio—Garcemil Itos.

**OMAHA, NEB.—ORPHEUM:** Evelyn Nesbit & Co.—Chas. Howard & Co.—Brown & McCormack—Chas. & Pannie Van—The Grasers—Jed & Ethel Dooley—Queenie Duncidin.

**PORTLAND, ORE.—ORPHEUM:** Ballet Divertissements—Lew Hawkins—Gen. Ed. Lavine—Flying Wuernts—Mysteria—Nonette—Laura Nelson Hall & Co.

**SAN FRANCISCO, CAL.—ORPHEUM:** Eddie Foy & Family—Olga—Mme. Donald-Ayer—Ben Beyer & Co.—Five Annapolis Boys—Genevieve Cliff & Co.—Shuman, Van & Hyman—Mack & Vincent—Dainty Marie.

**ST. LOUIS—COLUMBIA:** Eva Tanguay—Dooley & Rugei—Three Steindel Bros.—Bert Melrose—Miva & Harrison—Mr. & Mrs. Norman Phillips—The Duttons.

**SEATTLE, WASH.—ORPHEUM:** Stuart Barnes—The Crisps—Leon Sisters & Co.—Flavilla—Page, Mack & Mack.

**ST. PAUL, MINN.—ORPHEUM:** Chas. E. Ryan & Co.—Ball & West—Comfort & King—Thurber & Madison—Reynolds & Donegan—Ruby Helder.

**SALT LAKE CITY, U.—ORPHEUM:** Long Tack Sam Co.—Navasars Girls—Hooper & Cook—Brooks & Bowers—Mr. & Mrs. James Kelso—Dudley Trio—Mr. & Mrs. Erwin Connolly.

**SACRAMENTO and FRESNO, CAL.—(Split week):** Lewis & McCarthy—Willie Weston—Nairen's Dogs—Gernard & Clark—Hans Hanke—Carolina White.

**WINNIPEG, CAN.—ORPHEUM:** Mary Shaw & Co.—Thomas Kgan—Bernard & Phillips—Carlisle & Homer—Harry Fern & Co.—Ryan & Lee—Leo & Mae Jackson.

## PANTAGES' CIRCUIT.

Nov. 22-27.

**CALGARY, CAN.—PANTAGES':** Maurice Samuels & Co.—Princeton & Yal—Toomoonin Troupe—Hazel Kirke Trio—Barnold's Dogs.

**EDMONTON, CAN.—PANTAGES':** The Fashion Girls—Potts Bros. & Co.—Billie Seaton—Bob Albright—Standard Brothers.

**LOS ANGELES, CAL.—PANTAGES':** "Six Peaches & a Pair"—Countess Van Dorman & Co.—Norwood & Hall—The Van Der Koores—Wanner & Palmer.

**MINNEAPOLIS, MINN.—PALACE:** Marco Twins—Raymond & Bain—Keegan & Ellsworth—Hanson & Clifton—Valerie Sisters.

**OAKLAND, CAL.—PANTAGES':** Hardeen—Howard & Fields—The Longworths—Patty Bros.—West's Hawaiians.

**PORTLAND, ORE.—PANTAGES':** Prosperity Eight—"Sorority Girls"—Santos & Hayes—Stein & Hume—Ollie & Johnny Vanis.

**SPOKANE, WASH.—PANTAGES':** (Opens Sunday mat.): "Colonial Days"—Oreo—S. H. Dudley & Co.—Les Arados—Dancing Davey.

**SEATTLE, WASH.—PANTAGES':** Imperial Opera Co.—Laura Winston & Co.—Laurie Ordway—Alice Teddy (bear)—Big Four.

**SAN FRANCISCO, CAL.—PANTAGES':** (Opens Sunday mat.): "Broadway Revue"—Alexander & Scott—Prince & Deerie—Willis & Hassan—Ed. Vinton & Buster—King, Thornton & Co.

**SAN DIEGO, CAL.—PANTAGES':** Charley Case—Bottomley Troupe—Howard & White—Sanucci Trio—Duffy Lewis—Lombardi Quintette—Mile. La Toy's Pets.

**SALT LAKE CITY, U.—PANTAGES':** (Opens Wednesday mat.): Holland-Dickrill Horsem—Mr. & Mrs. Perkins Fisher—Sol Berns—Five Normans—Four Renes—Four Gillespie Girls.

**TACOMA, WASH.—PANTAGES':** "The Lion's Bride"—Chas. Carter & Co.—Hopkins & Axtell—Kelley & Violet—Carson Bros.—Williams & Rankin.

**VANCOUVER, CAN.—PANTAGES':** "Girls of the Orient"—Morgan & Gray—John & Mae Burke. To fill.

**VICTORIA, CAN.—PANTAGES':** Lottie Mayer & Diving Girls—Luckie & Yost—Periers Sextette—Friend & Downing—Layne & Benjamin.

**WINNIPEG, CAN.—PANTAGES':** Roberts, Stuart & Roberts—Lewis, Belmont & Lewis—Ray Lawrence—Heuman Trio—"The Panama Girls."

## LOEW CIRCUIT.

(WESTERN)

Nov. 22-27.

**CHICAGO—McVICKERS':** Armento Trio—Walton & Brindman—Jack Burchley—Johnny Small & Sisters—"Bachelors & Sweethearts"—Bob Hall—Schwartz Bros.—Park, Rome & Daniels. One to fill.

## BLANCHE RING

## MANAGEMENT

## OLIVER MOROSCO



# VAUDEVILLE ROUTE LIST

**NOTICE**—When no date is given, the week of Nov. 15-20 is represented.

Abarbanell, Lina, & Co., Temple, Detroit.  
 Abbott, Al., Bijou, Jackson, Mich., 18-20.  
 Adler, Felix, Empress, Grand Rapids, Mich.  
 Adonis & Dog, Davis, Pittsburgh.  
 Adroit Bros., Keith's, Lowell, Mass.  
 Ahearne, Chas., Troupe, Majestic, Milwaukee.  
 Alvarado's Goat, McVicker's, Chicago.  
 Allen & Francis, Keystone, Phila.  
 Allen, Mr. & Mrs. Fred, Bijou, Jackson, Mich., 18-20.  
 American Dancers (6), Keith's, Louisville; Temple, Ft. Wayne, Ind., 22-27.  
 Amores Sisters (8), Wm. Penn, Phila.  
 Amets, Colonial, Erie, Pa.  
 Antwerp Girls (5), Palace, N. Y. C.  
 Ankers (8), Davis, Pittsburgh.  
 Anderson, Bob, & Poney, McVicker's, Chicago.  
 Anthony & Mack, Bijou, Fall River, Mass., 18-20.  
 Annette, Warwick, Bkln., 18-20.  
 Ardath, Fred J., & Co., Empress, Grand Rapids, Mich.  
 Arnaud Bros., Colonial, N. Y. C.  
 Armauld (5), Keystone, Phila.  
 Arco Bros., Keith's, Portland, Me.  
 Archer & Belford, Victoria, Baltimore.  
 Australian Woodchoppers, Orpheum, Peoria, Ill., 18-20.  
 Avon Comedy Four, Palace, N. Y. C.  
 Avery, Van & Carrie, Globe, Boston, 18-20.  
 Ball, Ernest R., Colonial, N. Y. C.  
 Bayes, Nora, Keith's, Boston.  
 Bankoff & Grille, Orpheum, Montreal, Can.  
 Bauer & Saunders, Colonial, Norfolk, Va., 18-20.  
 Barry, Mr. & Mrs. Jimmie, Keith's, Phila.  
 Barr, Rae Eleanor, Shea's, Toronto, Can.  
 Baggessens, The, Keith's, Washington.  
 Baker, Belle, Hipp., Youngstown, O.  
 Barak, Arthur, Majestic, Chicago.  
 Ball & West, Orpheum, Minneapolis.  
 Balalaika Band, Crystal, Milwaukee.  
 Barnes & Barron, Bijou, Bkln., 18-20.  
 Balzer Sisters, Keith's, Cincinnati.  
 Barnes & Robinson, Plaza, N. Y. C., 15-17; Fulton, Bkln., 18-20.  
 Barnett, Capt., & Son, Boulevard, N. Y. C., 18-20.  
 Barrett & Boyer, Baker, Rochester, N. Y.  
 Baker, Billy, & Co., Lyric, Buffalo.  
 Barber, Sam, Howard, Boston.  
 Banks & Brodie, Lyric, Indianapolis, 18-20.  
 Barry, Jack, Greeley, Portland, Me., 18-20.  
 Bayle & Patsy, Grand, Knoxville, Tenn., 18-20.  
 Baxter, Sid, & Co., Garden, Baltimore.  
 "Back Number," Loew's 7th Ave., N. Y. C., 15-17; Greeley Sq., N. Y. C., 18-20.  
 Bergen, Alfred, Shea's, Buffalo.  
 Bertr, Mabel, Keith's, Cleveland.  
 Belmonts (5), Keith's, Phila.  
 Bernard & Scarth, Bijou, Richmond, Va., 18-20.  
 Bertisch, Keith's, Toledo, O.  
 Bernard & Phillips, Orpheum, Minneapolis.  
 Bell & Caron, American, N. Y. C., 15-17; National, N. Y. C., 18-20.  
 Bee Ho Gray, Wm. Penn, Phila.  
 Berrens, The, Loew's 7th Ave., N. Y. C., 18-20.  
 Berger, Edgar, Boulevard, N. Y. C., 18-20.  
 Bernardini, Constantini, Loew's, Newark, 18-20.  
 Bees, Lee, & Co., Loew's, Toronto, Can.  
 "Between Trains," Grand, Knoxville, Tenn., 18-20.  
 Bicknell & Gibney, Vaude., Eugene, Ore., 17, 18; Empress, San Francisco, 22-27.  
 Big City Four, Keith's, Cincinnati; Keith's, Indianapolis, 22-27.  
 Bigelow, Campbell & Ryden, Cross-Keys, Phila., 18-20.  
 Blanco, Julia, Co., Bushwick, Bkln.  
 Bierlots, The, Lyric, Hoboken, N. J., 18-20.  
 Blair, Eugene, & Co., Keith's, Cleveland.  
 Boises (4), Palace, Plymouth, Eng., 29-Dec. 4; Victoria Palace, London, 6-11; Palace, Southampton, 13-18.  
 Bond & Casson, Alhambra, N. Y. C.  
 Bonner & Powers, National, N. Y. C., 15-17; Bijou, Bkln., 18-20.  
 Booth & Leander, Royal, N. Y. C.  
 Boyle & Patsy, Grand, Knoxville, Tenn., 18-20.  
 Bounding Tramps, Scollay Sq., Boston.  
 Brooks, Alan, & Co., Shea's, Buffalo.  
 Brower, Walter, Keith's, Bluefield, W. Va., 18-20.

## FRED & MINITA BRAD

Mgr. Chas. A. Pouchot, Pal. Theatre Bldg., N. Y. C.

Brockbank, Harrison, & Co., Keith's, Phila.  
 Braun, Margaret, & Co., Keith's, Toledo, O.  
 Brierre & King, Delancey St., N. Y. C., 15-17; Loew's, Newark, N. J., 18-20.  
 Brown, Tom, Trio, Greeley Sq., N. Y. C., 15-17.  
 Brown & Bristol, Boulevard, N. Y. C., 15-17; De Kalb, Bkln., 18-20.  
 Bracks (7), Grand, Phila.  
 Bruce & Kimball, National, N. Y. C., 18-20.  
 Brown & Lee, Loew's 7th Ave., N. Y. C., 18-20.  
 Brown & Jackson, Hipp., Baltimore.  
 Bruse, Frank, & Co., Foll's Palace, Springfield, Mass., 18-20.  
 Brown & Simmons, Baker, Rochester, N. Y.  
 Brady & Mahoney, Gordon's Olympia, Boston.  
 Brandell, Wm., & Co., Miles, Cleveland.  
 "Bride Shop, The," Palace, N. Y. C.  
 Butler, Dick, "Little Princess" Co., Indef.  
 Burkhardt, Maurice, Keith's, Dayton, O.  
 Burton, Dorothy, & Co., American, N. Y. C., 15-17; Bijou, Bkln., 18-20.  
 Bussie's Terriers, Keith's, Lowell, Mass.  
 Burton's Al., Revue Boulevard, N. Y. C., 18-20.  
 Burns, Billy, Priscilla, Cleveland.  
 Bush & Shapiro, Garden, Baltimore.  
 Byal & Early, Bijou, Jackson, Mich., 18-20.  
 Cartmell & Harris, Palace, N. Y. C.  
 Caw, Ollie, Empress, Portland, Ore.; Empress, Fresno, Cal., 29-Dec. 4.  
 Carus, Emma, Orpheum, Bkln.  
 Campbell, Craig, Maryland, Baltimore.  
 Carr, Alexander, & Co., Temple, Rochester, N. Y.  
 Carr, Eddie, & Co., Keith's, Toledo, O.  
 Cantor & Lee, Hipp., Youngstown, O.  
 Cameron & Gaylord, Orpheum, New Orleans.  
 Carter, Mrs. Leslie, Orpheum, St. Paul.  
 Carlisle & Romer, Orpheum, St. Paul.  
 Cattaneo & Felber, Nixon, Phila.  
 Carangeos, Les, Hipp., Baltimore.  
 Carpos Bros., Olympic, Buffalo.  
 Castano & Nelson, Palace, Hartford, Conn., 18-20.  
 Carroll-Pierlot, Co., Priscilla, Cleveland.  
 Chip & Marble, Alhambra, N. Y. C.  
 Christensen, Alex., Crystal, Milwaukee.  
 Chief, Musical, American, N. Y. C., 18-20.  
 Chung Ling Hee & Co., Allegheny, Phila.

Chester's Canines, Gt. Northern, Chicago.  
 Clow, Seal, Alhambra, N. Y. C.  
 Clayton, Beatie, & Co., Orpheum, Memphis.  
 Clayton & Lennie, Orpheum, N. Y. C., 18-20.  
 Olive, E. E., & Co., Loew's, Rochester, N. Y., 18-20.  
 Colburn, Jennie, Billy "Swede" Hall & Co., Indef.  
 Cole, Mrs. Bert, "Tango Shoes" Co., Indef.  
 Collins, Mill, Orpheum, Bkln.  
 Cooper, Harry, & Co., Bushwick, Bkln.  
 Corbett, Shepard, & Donovan, Bushwick, Bkln.  
 Colonial Minstrel Maids, Prospect, Bkln.  
 Corradini's Animals, Keith's, Providence.  
 Courtney Sisters, Davis, Pittsburgh.  
 Correll & Gillette, Temple, Rochester, N. Y.  
 Comfort & King, Orpheum, Minneapolis.  
 Cook, Joe, Majestic, Milwaukee.  
 Comer, Larry, Lincoln Sq., N. Y. C., 15-17; De Kalb, Bkln., 18-20.  
 Cooper & Ricardo, Greeley Sq., N. Y. C., 15-17; Boulevard, N. Y. C., 18-20.  
 Conroy & Diving Models, Nixon, Phila.  
 Conlin, Steele & Parks, Keith's, Lowell, Mass.  
 Costa, Troupe, Greeley Sq., N. Y. C., 18-20.  
 Contino & Lawrence, Bowdoin Sq., Boston, 18-20.  
 Corcoran & Dingie, Davis, Pittsburgh.  
 Cressy & Dayne, Palace, Chicago; Keith's, Dayton, O., 22-27.  
 Crossman & Grotel, Greeley Sq., N. Y. C., 15-17; Delancey St., N. Y. C., 18-20.  
 Crawford, Catherine, & Girls, American, N. Y. C., 18-20.  
 "Cranberries," Palace, N. Y. C.  
 Cutler, Albert, Prospect, Bkln.

## EVELYN CUNNINGHAM

DAINTY CHARACTER COMEDienne

Outty, John, Keith's, Boston.  
 Cummin & Seaham, Boulevard, N. Y. C., 15-17; De Kalb, Bkln., 18-20.  
 Danubes (4), Colonial, N. Y. C.  
 Dale, Violet, Alhambra, N. Y. C.  
 Davis Family, Bijou, Richmond, Va., 18-20.  
 Dawson, Langdon & Covert, Keith's, Toledo, O.  
 Dayton Family, Shea's, Toronto, Can.  
 Davenport, Hazel, & Co., Allegheny, Phila.  
 Dark Serenaders (10), Empire, Lawrence, Mass., 18-20.  
 Dae & Neville, Lyric, Buffalo.  
 Davenport's Equestrians, Gt. Northern, Chicago.  
 Dale & Eyle, Flatbush, Bkln.  
 Deiro, Prospect, Bkln.  
 De Leon & Davies, Orpheum, Bkln.  
 De Mar, Grace, Lyric, Birmingham, Ala., 18-20.  
 De Serris, Henrietta, & Co., Temple, Rochester, N. Y.  
 Devoy, Emmett, & Co., Orpheum, New Orleans.  
 Demarest, Greeley Sq., N. Y. C., 15-17; Palace, Bkln., 18-20.  
 Denny & Boyle, Prospect, Bkln.  
 Demarest & Collette, Keystone, Phila.  
 De Kos, Joe, & Co., Shea's, Buffalo.  
 De Marcos, Tite, Bowdoin Sq., Boston, 18-20.  
 Del Vecchio, Hipp., Baltimore.  
 Delmore & Lee, Maryland, Baltimore.  
 De Schelle's, Dorothy, & Co., Keeney's, Bkln., 18-20.  
 Dinehart, Allan, & Co., Columbia, St. Louis.  
 Dixon, Grace, Palace, Bkln., 18-20.

**Jas. B.-DONOVAN and LEE-Marie**  
 King of Ireland The Little Beauty  
 Majestic, Chicago, Nov. 8-13.

Doll, Alice Lyndon, Orpheum, Denver; Orpheum, Lincoln, Neb., 22-27.  
 Dockrider, Lew, Davis, Pittsburgh.  
 Donahue & Stuart, Keith's, Boston.  
 Dolan & Lennarr, Majestic, Chicago.  
 Dooley & Rugel, Palace, Chicago.  
 Dooley, Jed & Ethel, Orpheum, Kansas City, Mo.  
 Dougherty's, The, Orpheum, N. Y. C., 15-17; Delancey St., N. Y. C., 18-20.  
 Dooley, Ray, & Co., Wm. Penn, Phila.  
 Donahue, Marie, Lincoln Sq., N. Y. C., 18-20.  
 Donnelly & Dougherty, Alhambra, Phila., 18-20.

## PRINCESS DOVEY

THE DANCING SENSATION

Drohan, Ben, Bowdoin Sq., Boston.  
 Dream Dancers, McVicker's, Chicago.  
 "Dream of the Orient," Gt. Northern, Chicago.  
 Dumbard's White Hussars (9), Temple, Detroit.  
 Dumbard's Maryland Singers, Hipp., Youngstown, O.  
 Duttons, The, Majestic, Chicago.  
 Dunedin, Queenie, Orpheum, Kansas City, Mo.  
 Dunedin Duo, Loew's, Rochester, N. Y., 18-20.  
 Dunham, Cecil, Plaza, N. Y. C., 18-20.  
 Dunbar & Turner, Colonial, Logansport, Ind., 18-20.  
 Dupree & Dupree, Flatbush, Bkln.  
 Dyer, Herbert, & Co., National, N. Y. C., 15-17; Bijou, Bkln., 18-20.  
 East, Geo., & Co., Keith's, Indianapolis.  
 Earl & Curtis, Hipp., Youngstown, O.  
 "Earl, The, & the Girls," Forsyth, Atlanta, Ga.  
 Eckhoff & Gordon, Globe, Boston, 18-20.  
 Eckert & Parker, Maryland, Baltimore.  
 Edwards' Song Revue, Palace, Chicago.  
 Edmunds & Farrell, Nixon, Phila.  
 Egan, Joe, M., & Dogs, Star, Beverly, Mass., 18-20; Howard, Boston, 22-27.  
 El Rey Sisters, Keith's, Dayton, O.  
 Elliott & Mullen, Crystal, Milwaukee.  
 Elwood & Snow, Scollay Sq., Boston.  
 Elwell, Terre & Reese, McVicker's, Chicago.  
 Emerson & Baldwin, Palace, Ft. Wayne, Ind.  
 Emmett & Toige, Foll's Palace, Springfield, Mass., 18-20.  
 Emmet, Grace, & Co., Scollay Sq., Boston.  
 Erford's Sensation, Temple, Rochester, N. Y.  
 Frigotti & Lilliputians, Emery, Providence, 18-20.  
 Everette's Monks, Bushwick, Bkln.  
 Evans, Ernest, Colonial, N. Y. C.  
 "Everybody," Miles, Cleveland.  
 Farrell & Farrell, Royal, N. Y. C.  
 Fantaasio, Bushwick, Bkln.

Farber Girls, Keith's, Columbus, O.  
 Fashion Show, Keith's, Phila.  
 Fay, Frankie, Lincoln Sq., N. Y. C., 15-17; Loew's, Newark, N. J., 18-20.  
 "Fair Co-Eds," Victoria, Charleston, S. C., 18-20.  
 Fern, Harry, & Co., Orpheum, Duluth; Orpheum, Winthrop, Can., 22-27.  
 Felix Duo, Prospect, Bkln.  
 Felix & Barry Girls, Majestic, Chicago.  
 Felber & Fisher, Bijou, Bkln., 18-20.  
 "Fe-Mall Clerks," Wm. Penn, Phila.  
 Fisher, Mr. & Mrs. Perkins, Pantages', San Diego, Cal.; Orpheum, Salt Lake City, 22-27.  
 Fitzgibbon, Bert, Davis, Pittsburgh.  
 Fielding, Pauline, Players, Empire, Lawrence, Mass., 18-20.  
 Finn & Finn, Gt. Northern, Chicago.  
 "Five of Clubs," Nixon, Phila.  
 Flynn, Kitty, Lyric, Buffalo.  
 Foy, Eddie, & Children, Orpheum, San Francisco, 22-27.  
 Foyer, Eddie, Plaza, N. Y. C., 15-17; Delancey St., N. Y. C., 18-20.  
 Fox & Mayo, De Kalb, Bkln., 18-20.  
 Fostell, Al, Boston.  
 Forrest, B. Kelly, Bowdoin Sq., Boston, 18-20.  
 Foster, Bill, Lyric, Indianapolis, 18-20.  
 Follie Sisters & Le Roy, Victoria, Baltimore.  
 Fred & Albert, Keith's, Boston.  
 Frear, Baggot & Frear, Keith's, Columbus, O.  
 Frey, Henry, American, N. Y. C., 15-17; Orpheum, N. Y. C., 18-20.  
 Frisco, Orpheum, N. Y. C., 15-17.  
 Francis, Kitty, & Co., Cross-Keys, Phila.  
 Franklin, Nat & Ray, Olympic, Buffalo.  
 Fultons (6), Bijou, Jackson, Mich., 18-20.  
 Gaudier's Toy Shop, Keith's, Columbus, O.  
 Gallagher & Martin, Keith's, Providence.  
 Gauthier & La Devl, Orpheum, Minneapolis.  
 Gaudemids, The, Orpheum, St. Paul.  
 Galloway & Roberts, Keystone, Phila.  
 Gagnon & Pollack, Globe, Phila.  
 Gallon, Fulton, Bkln., 18-20.  
 Garchetti Bros., Orpheum, Los Angeles; Orpheum, Ogden, U., 22-27.  
 Gere & Delaney, Keith's, Boston.  
 "Getting Her Rights," Lincoln Sq., N. Y. C., 15-17; De Kalb, Bkln., 18-20.  
 Girard, Harry, & Co., Dominion, Ottawa, Can.  
 Giffoll, Harry, Keith's, Providence.  
 Gibbs, Charles, Cross-Keys, Phila., 18-20.  
 Gills, Mlle., & Co., Colonial, Logansport, Ind., 18-20.  
 Gilbert, Elsie, & Co., Olympic, Buffalo.  
 Girle Girls (7), New Portland, Portland, Me., 18-20.  
 Gladiators, The, Bushwick, Bkln.  
 Glaser, Lulu, & Co., Keith's, Toledo, O.  
 Goodwin, Nat C., Palace, N. Y. C.  
 Golden & Keating, Loew's, Rochester, N. Y., 18-20.  
 Gonne & Livsey, Garden, Baltimore.  
 Gruber & Kew, Princess, St. Paul; New Grand, Duluth, 22-24; Orpheum, Ft. William, Ont., Can., 25-27.  
 Grapewin, Chas., & Co., Keith's, Columbus, O.  
 Gruber's Animals, Keith's, Indianapolis.  
 Granville, Bernard, Keith's, Washington.  
 Grant, Alf, Proctor's Grand, Albany, N. Y., 18-20.  
 Greenley & Dayton, Palace, Minneapolis.  
 Green, McHenry & Dean, National, N. Y. C., 15-17; Loew's, Newark, N. J., 18-20.  
 Gramis & Gramis, Fulton, Bkln., 18-20.  
 Graham, Beatrice, Baker, Rochester, N. Y.  
 Grieves, John, & Co., Bowdoin Sq., Boston.  
 Gray, Enid, Gt. Northern, Chicago.  
 Gunning, Louise, Palace, N. Y. C.  
 Gygi, Ota, Royal, N. Y. C.  
 Haswell, Percy, & Co., Colonial, N. Y. C.

## BILLY HALL & CO.

Presenting Comedy Sketches in Vaudeville.

Hawthorne & Inglis, Bushwick, Bkln.  
 Harrah, Roy, Troupe, Hipp., Youngstown, O.  
 Hayward, Harry, & Co., Orpheum, Memphis.  
 Hayes, Edmund, & Co., McVicker's, Chicago.  
 Hallen & Hayes, Delancey St., N. Y. C., 15-17; St. James, Boston, 18-20.  
 Haines, Leo, & Co., Cross-Keys, Phila., 18-20.  
 Hayes & Thatcher, Wm. Penn, Phila.  
 Harvards (6), Keith's, Lowell, Mass.  
 Hall, Ethel Mae, & Co., Orpheum, Detroit.  
 Hall, Bob, Miles, Cleveland.  
 Hall, Geo., Grand, Knoxville, Tenn., 18-20.  
 Harmon Zarnes & Dunn, Lyric, Buffalo.  
 Harmonists (4), Bowdoin Sq., 18-20.  
 Harris, Arthur, Howard, Boston.  
 Hassan Ali's Arabs, Palace, Hartford, Conn., 18-20.  
 Haley, Dan, New Portland, Portland, Me., 18-20.  
 Haydn, Borden & Haydn, Colonial, Akron, O.  
 Hamilton, James, Princess, Pearson, Ind., 18-20; Albion, Ind., 22-24; Crystal, No. Manchester, 25-27.  
 Hennings, John & Wm., Bushwick, Bkln.  
 Herford, Beatrice, Keith's, Boston.  
 Herman, Al., Keith's, Indianapolis.  
 Hester, Josie, & Co., Temple, Rochester, N. Y.  
 Hilder, Ruby, Orpheum, Minneapolis.  
 Helene & Emilie, Orpheum, Bkln.  
 Herman, Dorothy, Loew's, Toronto, Can.  
 Hedge, John, Star, St. Paul, 15-17.  
 Hewin, Nan, & Co., Academy, Buffalo.  
 Higgins & Rogers, Prospect, Bkln.  
 Hoey & Lee, Alhambra, N. Y. C.  
 Horlick Troupe, Orpheum, Bkln.  
 Honey Boy Minstrels, Orpheum, Bkln.  
 Holman, Harry, & Co., Keith's, Cincinnati; Keith's, Indianapolis, 22-27.  
 Hoffmann, Gertrude, & Co., Keith's, Cincinnati.  
 Hopkins, Ethel, Keith's, Louisville.  
 Howell, Geo., & Co., Shea's, Toronto, Can.  
 Howard, Chas., & Co., Orpheum, Kansas City, Mo.  
 Hood, Sdm, New Empress, Cincinnati.  
 Howard Sisters, New Empress, Cincinnati.  
 Howell, Evelyn, Shea's, Buffalo.  
 Hobson, Irene, & Co., Gordon's Olympia, Boston.  
 Howard, Lyric, Indianapolis, 18-20.  
 "Honey Girls," Colonial, Phila.  
 Hunting & Francis, Bushwick, Bkln.

## HURST, WATTS & HURST

PLAYING WESTERN VAUDEVILLE TIME  
 Direction HARRY W. SPINGOLD

Hunting, Lou & Mollie, Keith's, Louisville.  
 Hussey & Boyle, Keith's, Louisville.  
 Hurst, Minola, & Co., Globe, Phila.  
 Hutchinson, Gertrude, Garden, Baltimore.  
 Ideal, Lyric, Birmingham, Ala., 18-20.  
 Imhof, Conn & Corone, Palace, Ft. Wayne, Ind.  
 International Girl, Palace, N. Y. C.  
 Irwin & Hersog, Keith's, Lowell, Mass.  
 Ishikawa Japs, Majestic, Milwaukee.  
 Jack & Foris, Victoria, Charleston, S. C., 18-20.  
 Jackson, Leo & Mae, Orpheum, St. Paul.



# PHILADELPHIA

## VIA New Jersey Central

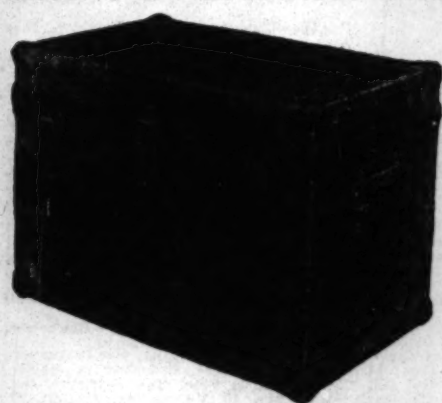
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10 MINUTES OF THE HOUR  
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1440 BROADWAY, NEW YORK.

Jarrow, American, N. Y. C., 15-17; Loew's 7th Ave., N. Y. C., 18-20.  
James, Freddy, Palace, Bkln., 18-20.  
Jewell's Manikins, Gordon's Olympia, Boston.  
Jones & Sylvester, Temple, Rochester, N. Y.  
Jordan & Dougherty, Lyric, Hoboken, N. J., 18-20.  
Kay & Ardine, "Tango Shoes" Co., Indef.  
Kane & Herman, Flatbush, Bkln.  
Kelly, Joe K., Monaghan's, New Brunswick, N. J., Indef.  
Kern (2), Forsyth, Atlanta, Ga.  
Kennedy, Nobody & Platt, Keith's, Dayton, O.  
Keogh & Francis, Colonial, Norfolk, Va., 18-20.  
Keith & De Mont, Dominion, Ottawa, Can.  
Kenne, J. Warren, & Co., Davis, Pittsburgh.  
Kellar, Jessie, & Weir, American, N. Y. C., 15-17.  
Kent, S. Miller, & Co., Greeley Sq., N. Y. C., 15-17; Fulton, Bkln., 18-20.  
Kelly Bros., & Co., Allegheny, Phila.  
Kennedy & Nelson, Loew's, Toronto, Can.  
Keene & Williams, Loew's, Toronto, Can.  
Keefe, Langdon & Wheeler, Loew's, Toronto, Can.  
Kelly, Andrew, Miles, Cleveland.  
Kelly, Frances, Baker, Rochester, N. Y.  
Kerr & Weston, Empress, Grand Rapids, Mich.  
Kenny & Hollis, Proctor's Grand, Albany, N. Y., 18-20.  
Kennedy & Melrose, New Portland, Portland, Me., 18-20.  
Kingsbury, Lillian, & Co., Orpheum, Bkln.  
Kirk-Smith Sisters, Orpheum, Montreal, Can.  
Kindler, Dave, Keith's, Lowell, Mass.  
King & King, Loew's 7th Ave., N. Y. C., 18-20.  
Kistner, Hayes & Montgomery, Gt. Northern, Chicago.  
Klunfing's Animals, Delancey St., N. Y. C., 15-17; American, N. Y. C., 18-20.  
Kolb & Harland, Temple, Rochester, N. Y.  
Koch, Hugo B., & Co., Palace, Minneapolis.  
Kromloss, Lenora & Irma, New Empress, Cincinnati.  
Kramer & Morton, Orpheum, Montreal, Can.  
Krazy Kids (9), Delancey St., N. Y. C., 15-17; Palace, Bkln., 18-20.  
Kurita's Roosters, Keith's, Portland, Me.  
La Rue, Grace, Colonial, N. Y. C.  
Lawrence & Lawrence, Lyric, Birmingham, Ala., 18-20.  
Lasere & Lasere, Colonial, Norfolk, Va., 18-20.  
Lal Mon Kim, Majestic, Chicago.  
La Varre, Paul, & Bro., Orpheum, Memphis.  
Lackaye, Wilton, & Co., Columbia, St. Louis.  
Lavel & Jansee, Globe, Phila.  
Larsen, Riva, Troupe, Cross-Keys, Phila., 18-20.  
La Follette, Great, Baker, Rochester, N. Y.  
La Palarea & Partner, Empire, Lawrence, Mass., 18-20.  
Langweid Sisters, Greeley's, Portland, Me., 18-20.  
Lampines, The, Colonial, Akron, O.  
Landry Bros., Gt. Northern, Chicago.  
La Dell Comiques, Gt. Northern, Chicago.  
Latana's Circus, Victoria, Baltimore.  
Lewis, Chas. T., Homer Miles Co., Indef.  
Leonard, Eddie, & Co., Alhambra, N. Y. C.  
Lewis, Tom, & Co., Colonial, Erie, Pa.  
Le Hom & Dupree, Empress, Grand Rapids, Mich.  
Le Van, Paul, & Dobbs, Hipp., Youngstown, O.  
Lewis, Henry, Orpheum, Memphis.  
Lewis, Andy, & Co., Crystal, Milwaukee.  
Le Blanc, Eugene, American, N. Y. C., 15-17; Orpheum, N. Y. C., 18-20.  
Leighton & Kennedy, Orpheum, N. Y. C., 15-17.  
Lewis & Norton, American, N. Y. C., 18-20.

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32 inch.....	14.00	38 inch.....	16.50
34 inch.....	15.00	40 inch.....	17.00
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Lesser, Amy, Grand, Phila.  
Le Van, Harry, Trio, Plaza, N. Y. C., 18-20.  
Levy, Maurice, & Co., Lyric, Buffalo.  
Lester, George K., Lyric, Indianapolis, 18-20.  
Le Grohs, The, Colonial, Akron, O.  
Lightner Sisters & Alexander, Shea's, Toronto, Can.; Colonial, N. Y. C., 22-27.  
Linder, Mark, & Co., Colonial, Phila.  
"Lingerie Shop, The," Palace, Minneapolis.  
Lloyd & Britt, Temple, Detroit.  
Loyal's, Alf., Dogs, Alhambra, N. Y. C.  
Loughlin's Dogs, Keith's, Washington.  
Loyal, Sylvia, & Co., Keystone, Phila.  
Lorenz & Fox, Greeley Sq., N. Y. C., 18-20.  
Lorraine & Mitchell, Baker, Rochester, N. Y.  
Lockhart & Laddie, Academy, Buffalo.  
Lowe, Isabelle, & Co., Shea's, Buffalo.  
Louise's Monkeys, Flatbush, Bkln.  
Lunette Sisters, Keith's, Toledo, O.  
Lyres (8), Orpheum, Chattanooga, Tenn., 18-20.  
Lyons & Yasco, Keith's, Dayton, O.

## HARRY MASON & CO.

In "GET THE MONEY"  
Playing Western Vand. Direction LEW GOLDBERG.  
Miles Theatre, Detroit, Mich., Nov. 8-13.

MacMillan, Violet, & Co., Franklin, Saginaw, Mich., 18-20; Bijou, Jackson, 22-24; Majestic, Ann Arbor, 25-27.  
MacRae & Clegg, Keith's, Indianapolis.  
Mantell's Marionettes, Colonial, Stockton, Cal.; Grand, San Francisco, 22-27.  
Mason, Harry Lester, & Co., Palace, Ft. Wayne, Ind.  
Mason & Keeler Co., Keith's, Washington.  
Macka, Aerial, Orpheum, Memphis.  
Mack & Sangster, Allegheny, Phila.  
Mang & Snyder, Keystone, Phila.  
Maestro, Delancey St., N. Y. C., 18-20.  
Marlotte, Harriet, & Co., Emery, Providence, 18-20.  
Marley, Jack, Emery, Providence, 18-20.  
Markee Bros., Emery, Providence, 18-20.

## ARTHUR MAYER

GERMAN COMEDIAN  
JACOBS & JERMON

Marnello, Loew's, Rochester, N. Y., 18-20.  
Marconi Bros., Alhambra, Phila., 18-20.  
Maidle & Co., Baker, Rochester, N. Y., 18-20.  
Mack & Linter, Bowdoin Sq., Boston, 18-20.  
Mansfield Sisters, Gordon's Olympia, Boston.  
Mansfield & Corley, Howard, Boston.  
Mayo, Louise, McVicker's, Chicago.  
McConnell & Simpson, Alhambra, N. Y. C.  
McIntyre, Frank, & Co., Orpheum, Bkln.  
McCullough, Carl, Orpheum, Bkln.  
McCormack & Wallace, Keith's, Cleveland.  
McWatters & Tyson, Keith's, Louisville.  
McKay & Ardine, Colonial, Norfolk, Va., 18-20.  
McNanna, Juggling, Loew's 7th Ave., N. Y. C., 15-17; De Kalb, Bkln., 18-20.  
McKinley, Nell, Lincoln Sq., N. Y. C., 18-20.  
McNoddy's & Tates, New Empress, Cincinnati.  
McDevitt, Kelly & Lucy, Keith's, Portland, Me.  
McCloud & Carp, Keith's, Cleveland.  
Meehan's Dogs, Keith's, Boston.  
Mercedes, Keith's, Providence.  
Metropole, Bert, Palace, Chicago.  
Metropolitan Dancers, Majestic, Milwaukee.  
Mexicans, The, Orpheum, New Orleans.  
Melody Four, Bijou, Fall River, Mass., 18-20.  
Melotte Twins, Orpheum, Peoria, Ill., 18-20.

## Vaudeville's Funniest Knockabout Comedians MENNETTI & SIDELLI

AGILE ENVOYS FROM FUNLAND

Melrose Troupe, Garden, Baltimore.  
Mignon, Keith's, Indianapolis.  
Miles, Homer, & Co., Keith's, Indianapolis.  
Milo, Keith's, Phila.  
Mills & Moulton, Orpheum, Detroit.  
Mintz & Wertz, Grand, Knoxville, Tenn., 18-20.  
Midnight Motorists, New Empress, Cincinnati.  
Mizra Bros., Lyric, Buffalo.  
Monetta Duo, Prospect, Bkln.  
Morin Sisters, Shea's, Buffalo.  
Moran & Wiser, Temple, Detroit.  
Morton, Clara, & Co., Palace, Ft. Wayne, Ind.  
Mori Bros. (3), Orpheum, Montreal, Can.  
Montgomery, Marshall, Princess, Nashville, Tenn., 18-20.  
Morley, Victor, & Co., Majestic, Chicago.  
Moore & Haager, Orpheum, St. Paul.  
Morton, Sam & Kitty, Columbia, St. Louis.  
Morton & Glass, Columbia, St. Louis.  
Morgan Dancers, Columbia, St. Louis.  
Monroe, Chauncey, & Co., American, N. Y. C., 18-20.  
Models De Luxe, Globe, Phila.  
Morrissey & Hackett, Nixon, Phila.  
Morton, Ed, Wm. Penn, Phila.  
Morris & Wilson, Warwick, Bkln., 18-20.  
Morton & Morris, Pol's Palace, Springfield, Mass., 18-20.  
Modena, Florence, & Co., New Empress, Cincinnati.  
Mozart, Fred & Eva, Olympic, Buffalo.  
Morris, Elida, Keith's, Portland, Me.  
"Motoring," Tate's, Hipp., Youngstown, O.  
Myrl & Coogan, Royal, N. Y. C.  
Myrl & Delmar, Lyric, Birmingham, Ala., 18-20; Forsyth, Atlanta, Ga., 22-27.  
Natalie & Ferrari, Keith's, Phila.  
Nash, Julia, & Co., National, N. Y. C., 15-17; Lincoln Sq., N. Y. C., 18-20.  
Navigators (6), Alhambra, Phila., 18-20.  
Nazarro, Nat, Troupe, Keeney's, Bkln., 18-20.  
Needham & Wood, "Tango Shoes" Co., Indef.  
Nesbit, Evelyn, & Co., Orpheum, Kansas City, Mo.  
Nestor, Ned, & Co., Nixon, Phila.  
Neiser, Henri, Al. G. Field's Minstrels, Indef.  
"New Producer, The," Bushwick, Bkln.  
Nichols-Nelson Troupe, Filat, Mich., 18-20; Ann Arbor, 22-24; Saginaw, 25-27.  
Nicholas & Robinson, Greeley Sq., N. Y. C., 15-17; National, N. Y. C., 18-20.  
Nip & Tuck, Orpheum, Peoria, Ill., 18-20.  
Nowlin & St. Claire, Victoria, Charleston, S. C., 18-20.  
North, Frank, & Co., Keith's, Washington.  
Norton & Lee, Palace, Chicago.  
Norelty Minstrels, Pol's Palace, Springfield, Mass., 18-20.  
Nosses, Musical (6), Flatbush, Bkln.  
Nuttie, Al., Colonial, Loganport, Ind., 18-20.  
O'Brien, Havel & Co., Empress, Grand Rapids, Mich.  
O'Brien, Jack, Baker, Rochester, N. Y.  
O'Connell, Nell, Columbia, St. Louis.  
Oliver & Opp, Colonial, N. Y. C.  
Old Homestead Octette, Orpheum, Chattanooga, Tenn., 18-20.  
Olcott, Chas., Hipp., Youngstown, O.  
Old Veterans (5), Grand, Phila.

### EXORA FACE POWDER

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Send for free samples of all Exora preparations.

CHARLES MEYER (Est. 1868), 103 W. 15th St., N. Y.

O'Malley, John, Temple, Detroit.  
O'Meers, Josie, Columbia, St. Louis.  
Orange Packers, Shea's, Toronto, Can.  
Osborne, Teddy, & Co., Academy, Buffalo.  
Oswald & Jarnagin, Gt. Northern, Chicago.  
Overholt & Young Sisters, Emery, Providence, 18-20.  
Overman & Hibbani, Maryland, Baltimore.  
Oxford Trio, Orpheum, New Orleans.  
Palfrey, Hall & Brown, Forsyth, Atlanta, Ga.  
Patricola & Myers, Keith's, Cincinnati.  
Palmer, Gaston, Colonial, Erie, Pa.  
Paka, Toots, & Co., Orpheum, Kansas City, Mo.  
Packard's Seals, Proctor's Grand, Albany, N. Y., 18-20.  
Pattersons, Bounding, Crystal, Milwaukee.  
Parshley, The, American, N. Y. C., 15-17; Bijou, Bkln., 18-20.  
Parlows, The, St. James, Boston, 18-20.  
"Passenger Wreck," Alhambra, Phila., 18-20.  
Peschel & Terminal, Colonial, Phila.  
Percival, Walter, & Co., Orpheum, N. Y. C., 18-20.  
Peppino, Loew's, Toronto, Can.  
Perkins Duo, Greeley's, Portland, Me., 18-20.  
Pedrino's, Paul, Animals, Keeney's, Bkln., 18-20.  
Pierlet & Schofield, Temple, Rochester, N. Y.  
Piller & Douglas, Bijou, Fall River, Mass., 18-20.  
Pinard, Al, Union Sq. Stock, N. Y. C., Indef.  
Pierce & Knoll, Academy, Buffalo.  
Pisano & Bingham, Palace, Hartford, Conn., 18-20.  
Port & De Lacey, Greeley St., N. Y. C., 18-20.  
Ponsillo, Carmillo & Rose, Pol's Palace, Springfield, Mass., 18-20.  
Proett, Orr & Co., Keith's, Phila., 22-27.  
Prevost & Brown, Princess, Nashville, Tenn., 18-20.  
Prim, Polly, Fulton, Bkln., 18-20.  
Princess Minstrel Misses, Bijou, Jackson, Mich., 18-20.  
Puck, Harry & Eva, Majestic, Chicago.  
Quirgo, Manuel, Keith's, Toledo, O.  
Quinn & Mitchell, Allegheny, Phila.  
Raymond & Caverly, Prospect, Bkln.  
Randegger, G. Aldo, Empress, Grand Rapids, Mich.  
Raynor's, Al, Dogs, Dominion, Ottawa, Can.  
Rathskellar Trio, Cross-Keys, Phila.  
Raymond & Fields, Greeley Sq., N. Y. C., 18-20.  
Rawson & Clare, Plaza, N. Y. C., 18-20.  
Rawls & Von Kaufman, Keith's, Portland, Me.  
Redford & Winchester, Prospect, Bkln.  
Redd Bros., Shea's, Toronto, Can.  
Remington, Mayme, & Pick, Bushwick, Bkln.  
Renault, Francis, Globe, Boston, 18-20.  
Reutz, Rosa, Troupe, Gordon's Olympia, Boston.  
Red & Kelly, Priscilla, Cleveland.  
"Red Heads, The," Royal, N. Y. C.  
Rice, Andy, & Co., Keith's, Cleveland.  
Richards & Kyle, Orpheum, Montreal, Can.  
Rives & Harrison, Majestic, Chicago.  
Rigoletto Bros., Orpheum, New Orleans.  
Ritter Bros., Loew's, New Rochelle, N. Y., 18-20.  
Richards & Dixon, Empire, Lawrence, Mass., 18-20.  
Ringlings, The, Palace, Hartford, Conn., 18-20.  
Ring, Julie, & Co., Davis, Pittsburgh.  
Rover, Al, & Sister, Royal, N. Y. C.  
Roy, Ruth, Maryland, Baltimore.  
Robert, Little Lord, Dominion, Ottawa, Can.  
Roberts & Verera, Keith's, Providence.  
Rose, Julian, Shea's, Toronto, Can.  
Rogers & Wood, Plaza, N. Y. C., 15-17; Bijou, Bkln., 18-20.  
Rockwell & Wood, Howard, Boston.  
"Rose of Asia," Globe, Phila.  
Rudolph, Henry G., Keith's, Washington.  
Rucker & Wilfred, McVicker's, Chicago.  
Russell & Calhoun, St. James, Boston, 18-20.  
Ryan & Lee, Orpheum, Minneapolis.  
Ryan, Richard, Majestic, Milwaukee.  
Sabina & Bronner Co., Proctor's Grand, Albany, N. Y., 18-20.  
Sansone & Delilah, Empress, Grand Rapids, Mich.  
Samuels, Ray, Orpheum, Montreal, Can.  
Saracini's Band, Colonial, Norfolk, Va., 18-20.  
Santley & Norton, Keith's, Providence.  
Saxo Sextette, American, N. Y. C., 15-17; Delancey St., N. Y. C., 18-20.  
Sauler, Harry, Globe, Phila.  
Seena, Miles, Cleveland.  
Scotch Lads & Lassies, Keith's, Cleveland.  
Schmettans, The, Temple, Detroit.  
Scott & Keane, Keith's, Providence.  
Schaffer, Sylvester, Orpheum, N. Y. C.  
Schwartz Bros., Palace, N. Y. C., 18-20.  
Sen Mel, Lady, Maryland, Baltimore.  
Seymour, Harry & Anna, Plaza, N. Y. C., 18-20.  
Selman & Arden, Co., Colonial, Akron, O.  
Sherman, De Forest, & Co., Colonial,avenport, Ia., 18-20; Majestic, Cedar Rapids 22-24; Orpheum, Des Moines, 25-27.  
Shone, Hermine, & Co., Royal, N. Y. C.  
Shirley, Eva, Majestic, Milwaukee.  
Shipman, Helen, Loew's 7th Ave., N. Y. C., 15-17.  
Singer's Midgits, Hipp., Baltimore.  
Simpson & Dean, O. H., Dover, Pa., 18-20; Tower's, Camden, N. J., 22-24; City O. H., Frederick, Md., 25-27.  
Singer & Ziegler Twins, Maryland, Baltimore.  
Sims, Willard, & Co., Flatbush, Bkln.  
"Singing Parson, The," Palace, Minneapolis.  
"Sins of the Father," Boulevard, N. Y. C., 18-20.  
Slayman's Arabs, Delancey St., N. Y. C., 15-17.  
Smith, Irene & Bobbie, Colonial, N. Y. C.  
Smith & Austin, Maryland, Baltimore.  
Smalley, Ralph, Keith's, Phila.  
Smalley's Sisters, Palace, Minneapolis.  
Smedley, Geo., Maryland, Baltimore.  
Smith, Cook & Brandon, Flatbush, Bkln.  
Snyder, Bud, & Co., McVicker's, Chicago.  
Solomon, Royal, N. Y. C.  
Solar, Willie, Orpheum, St. Paul.  
Southern, Jean, National, N. Y. C., 15-17; Loew's 7th Ave., N. Y. C., 18-20.  
"Society Buds," Majestic, Milwaukee.  
"Soldier Men," Loew's 7th Ave., N. Y. C., 18-20.  
Stutzman, Carl, & Co., Orpheum, Minneapolis; Orpheum, Milwaukee, 22-27.  
Starett, Howard S. Jr., Zeigfeld "Polles," Indef.  
Stanley, Alleen, Orpheum, New Orleans.  
Stan Stanley Trio, Shea's, Buffalo.  
Stevens, Edwin, & Co., Keith's, Cleveland.  
Stanley, Burns & Hall, Grand, Knoxville, Tenn., 18-20.  
Stevens, Hal, & Co., National, N. Y. C., 18-20.  
Stylish Strippers (6), Orpheum, Detroit.  
Stevens & Bondeant, Palace, Hartford, Conn., 18-20.  
Stone & Hays, Keith's, Indianapolis.

(Continued on page 20).



## SPREADING THE WHITE RATS GOSPEL

(Continued from page 6.)

(Here Mr. Mountford read an ad. inserted by a Chicago concern, setting forth the advantages of life in vaudeville by: "Eva Tanguay makes \$9,000 a week. Lots of others one to three thousand. Earn \$50 to \$500 easy. Travel and see the world," which about hit his audience right and caused roars of laughter.) "I will be in Chicago on Friday. Make everyone entering the business serve a year's apprenticeship, with an apprenticeship card, and at the end of the term give him a union card. Let every member carrying a union card refuse to work on the same bill with one that does not belong to this organization, which we must make a militant body, ready to fight at the drop of a hat for any injustice offered to any member."

"We have here with us the heads of various organizations whom you have heard speak in favor of the organization we are furthering, and we want every member of the vaudeville dramatic, musical, burlesque, motion picture, cabarets—in fact, every actor—to enroll. Come in while you have the chance to enroll as a volunteer."

He likened the actors to butterflies and humming birds, whom the managers jollied into playing for them, by promises to bring to them audiences that would applaud their dancing and their singing, to make them lose sight of the fact that the bees and the ants were drilling away with a distinct organization in their ranks, and their own fluttering and humming did not avail them.

## A RUSH FOR MEMBERSHIP.

With the singing of the "Emblem," the meeting adjourned. The members were on hand with application blanks, and a land office business was done at the various desks provided for receiving applications.

On Wednesday, Nov. 10, Mr. Mountford addressed several hundred actors and actresses at Commercial Hall, Boston, Mass., with Geoffrey L. Whalen presiding, and on Thursday left for Chicago, to give addresses at open meetings on Friday and Saturday.

ROUTE LIST  
DRAMATIC AND MUSICAL

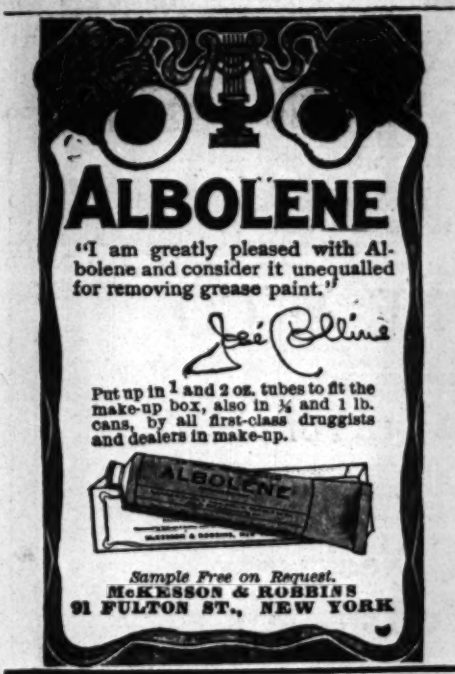
Routes Must Reach This Office Not Later Than Saturday.

Adams, Maude (Chas. Frohman, Inc., mgr.)—Vincennes, Ind., 18, Indianapolis 19, 20, Olympic, St. Louis, 22-27.  
Anglin, Margaret—Iowa City, Ia., 17, Des Moines 18, Cedar Rapids 19, Peoria, Ill., 20, Battle Creek, Mich., 25.  
Arlas, George—Buffalo 15-20.  
Aborn Opera Co.—Albany 18.  
"Abe and Mawruss" (A. H. Woods, mgr.)—Lyric, New York, indef.  
"Around the Map" (Klaw & Erlanger, mgrs.)—New Amsterdam, New York, indef.  
"Alone at Last" (The Shuberts, mgrs.)—Shubert, New York, indef.  
"Angel in the House" (Arnold Daly, mgr.)—Fulton, New York, indef.  
"Across the Atlantic" (Merrill D. Howe, Inc. (W. C. Smythe, mgr.)—Quana, Tex., 17, Crowell 18, Rotan 19, Hamlin 20, Sweetwater 22, Colorado 23, Strawn 24, Thurber 25, Whitney 26, McGregor 27, Gatesville 28.  
"A the Old Cross Roads" (Arthur O. Alsten, mgr.)—Baltimore, Md., 22-27.  
Brynmor, "The" (Chas. Frohman, Inc., mgr.)—Lyceum, New York, indef.  
Baker's, Granville Co.—Springfield, Mass., 17, New Haven, Conn., 18-20.  
Boston Opera & Pavlowa—Boston O. H., Boston, 15-Dec. 11.  
Boston Eng. Opera Co.—Battle Creek, Mich., 17, Jackson 23.  
"Blue Paradise, the" (The Shuberts, mgrs.)—Casino, New York, indef.  
"Carnegie, the" (David Belasco, mgr.)—Belasco, New York, indef.  
"Back Home" (Selwyn & Co., mgrs.)—Cohan's, New York, 15, indef.  
"Bird of Paradise" (Oliver Morosco, mgr.)—Salt Lake City, U., 16-17, Reno, Nev., 19, Sacramento, Cal., 20, San Francisco 21-Dec. 4.  
"Bringing Up Father," No. 1 Co., Gus Hill's (Chas. Yale, mgr.)—Detroit 14-20, Lansing 21, Jackson 22, Kalamazoo 23, Battle Creek 24, Grand Rapids 25-27.  
"Bringing Up Father," No. 2 Co., Gus Hill's (Chas. Foreman, mgr.)—Augusta, Ga., 17, Columbia, S. C., 18, Charleston 19, Savannah, Ga., 20, St. Augustine, Fla., 22, Palatka 23, Orlando 24, Tampa 25, Gainesville 26, Tallahassee 27.  
"Bringing Up Father," No. 3 Co., Gus Hill's (Griff Williams, mgr.)—Casino, Washington, 15-20, Colonial, Baltimore, 22-27.  
Chatterton Ruth & Henry Miller—Broad, Phila., 15-20.  
Campbell, Mrs. Patrick—Springfield, Mass., 25-27.  
Clamager, Arthur, Mus. Revue (Fred Smythe, mgr.)—Aberdeen, S. Dak., 14-17, St. Cloud, Minn., 18-21, Benson 22-24, Wilmer 25-27.  
"Common Clay" (A. H. Woods, mgr.)—Republic, New York, indef.  
"Calling of Dan Matthews" (Gaskell & McVitty, mgrs.)—Grand Island, Neb., 17, Perry, Ia., 18, Ogden 19, Nevada 20, Marshalltown 21, Boone 22, Eldora 23, Grundy Center 24, Cedar Rapids 25, Morrison, Ill., 26, Savanna 21.  
Ditrichstein, Leo (Cohan & Harris, mgrs.)—Longacre, New York, indef.  
Drew, John (Chas. Frohman, Inc., mgr.)—National, Washington 15-20, Empire, New York 22, indef.  
"Daddy Long Legs" (The Shuberts, mgrs.)—Albany, N. Y., 17, Springfield, Mass., 18, Hartford, Conn., 19, 20, Academy, Baltimore, 22-27.  
"Don't Lie to Your Wife" (O. S. Primrose, mgr.)—Farmersburg, Ind., 17, Oblong, Ill., 18, Union 19, Bedford 20, Evansville, Ind., 25.  
Eltine, Julian (A. H. Woods, mgr.)—Shubert, Bkln., 15-20, Bronx O. H., New York 22-27.  
"Eternal Magdalene, The" (Selwyn & Co. mgrs.)—Forty-eighth Street, New York, indef.  
"Experience" (Wm. Elliott, mgr.)—Newark 15-20, Pittsburgh 22-27.

"Experience" (Wm. Elliott, mgr.)—Wilbur, Boston, 15-20.  
"Everywoman" (Henry W. Savage, mgr.)—Allentown, Pa., 17, Atlantic City, N. J., 18-20, Richmond, Va., 22, Norfolk 24, 25, Newport News 26, Petersburg 27.  
"Everyman 1916" (L. H. Everhart, mgr.)—Beverly, Kan., 17, Prescott 18, Oliver 19, Lucas 20, Damar 22, Waldo 23, Morland 24, Jennings 25, Stamford, Neb., 27.  
Ferguson, Elsie (Klaw & Erlanger, mgrs.)—Hollis, Boston, 15-20, Hartford, Conn., 22, Springfield, Mass., 24.  
Faversham, Wm. (Leonard L. Gallagher, mgr.)—Powers', Buffalo, N. Y., 15-20, Toronto, Can., 22-27.  
"Fair and Warmer" (Selwyn & Co., mgrs.)—Eltine, New York, indef.  
"Follies of 1915" (F. Ziegfeld, mgr.)—Detroit 15-20, Pittsburgh 21-27.  
"Full House, A" Co. A (H. H. Frasee, mgr.)—Adelphi, Phila., 15-20.  
"Full House, A" Co. C (H. H. Frasee, mgr.)—Pittsfield, Mass., 20, Hudson, N. Y., 21, Springfield, Mass., 22, Northampton 23, Holyoke 24, Worcester 25-27.  
"Freckles," Western Co. (Broadway Amuse. Co., mgr.)—Grand Meadow, Minn., 17, Spring Valley 18, Preston 19, Dexter 20, Rochester 22, Wells 23, Winnebago 24, Spencer, Ia., 25, Fenton 26, Armstrong 27.  
"Freckles," Southern Co. (Broadway Amuse. Co., mgr.)—Rochester, Neb., 17, Friend 18, Clay Center 19, Stromsburg 20, Shelby 22, David City 23, Hordville 24, Kearney 25, Wood River 26, Grafton 27.  
"Freckles," Co. B (Broadway Amuse. Co., mgr.)—Mobile, Ala., 18, Pensacola, Fla., 20, Quincy 22, Marianna 24, Lake City 26.  
"Frame-Up, The" (Byers & Mann (Hugh Adams, mgr.)—Clark, Neb., 17, Palmer 18, Greeley 19, Ord 20, Arcadia 22, Sargent 23, Loop City 24.  
"Foot There Was, A" (Atlanta, Ga., 18-20, Selma, Ala., 24, Mobile 25).  
Gillette, Wm. (Chas. Frohman, Inc., mgrs.)—Empire, New York, 15-20, Moutauk, Bkln., 22-27.  
"Girl Who Smiles, The" (Times Prod. Corp., mgr.)—Academy, Baltimore, 15-20, Belasco, Washington, 22-27.  
"Girl of To-morrow" (Indianapolis 16-20, St. Louis 21-27).  
"Girl He Couldn't Buy, The" (People's, Phila., 15-20).  
"Girl From Broadway, The" (Clyde E. Anderson, mgr.)—Friendship, N. Y., 17, Andover 18, Canaseraga 19, Peru 20, New York, 21, Le Roy 23, Genesee 24, Avon 25, Batavia 26, Clinton 27.  
"Girl and the Tramp, The" (Fred A. Byers' (Harry Maynard, mgr.)—Temple, Okla., 18, Walter 19, Ryan 22, Duncan 24, South McAlester 25, Ardmore 27.  
Hodge, Wm.—Lyric, Phila., 15-20.  
Hilliard, Robert—Buffalo, N. Y., 25-27.  
"House of Glass, The" (Cohan & Harris, mgrs.)—Candler, New York, indef.  
"It's the Trail Holiday" (Cohan & Harris, mgrs.)—Astor, New York, indef.  
"Hip-Hip-Hooray" (Chas. Dillingham, mgr.)—Hipp, New York, indef.  
"Hobson's Choice" (F. Ray Comstock, mgr.)—Comedy, New York, indef.  
"His Majesty Bunker Bean" (Cort, Chicago, indef.  
"Human Soul, The" (Barnstone, Pa., 17, Latrobe 18, Greensburg 19, Vandergrift 20, Keyser, W. Va., 22, Parsons 23, Elkton 24, Fairmont 25, Piedmont 26, Richwood 27).  
"High Jinks" (Geo. A. Edes, mgr.)—Beatrice, Neb., 17, Manhattan, Kan., 18, Junction City 19, Lawrence 20, St. Joseph, Mo., 21, 22, Topeka, Kan., 23, Joplin, Mo., 24, Springfield 25.  
"High Jinks," Eastern Co. (Chas. D. Wilson, mgr.)—Durham, N. C., 17, Raleigh 18, Winston-Salem 19, Charlotte 20, Asheville 22, Greenville 23, Augusta, Ga., 24, Atlanta 25-27.  
"Happy Helms" (Edw. Manley, mgr.)—Munroe, Mich., 17, Morenci 18, Litchfield 19, Coldwater 20, Battle Creek 21, Colon 22, Goshen, Ind., 23, Huntington 24, Rochester 25, Peru 26, Muncie 27.  
"Henpecked Henry," Eastern Co. (Halton Powell, Inc., mgr.)—Suffolk, Va., 17, Petersburg 18, Lynchburg 19, Bedford City 20, Roanoke 22, Princeton 23, Bluefield, W. Va., 24, Wytheville 26, Bristol, Tenn., 27.  
"Henpecked Henry," Northern Co. (Halton Powell, Inc., mgr.)—Winnetka, Minn., 17, Luverne 18, Sibley 19, Sutherland 20, 21, Spencer 22, Agnew 23, Ute 24, Onawa 25, Vermilion, S. Dak., 26, Canton 27.  
"Have You Seen Stella?" (Harrisburg, Pa., 27).  
Hiltington, Margaret (Selwyn & Co., mgrs.)—Winnetka, Can., 15-20, Fargo, N. Dak., 22, Bismarck 23, Miles City, Mont., 24, Billings 25, Lewiston 26, Bozeman 27.  
Irwin, May—Majestic, Bkln., 15-20, Newark 22-27.  
"It Pays to Advertise," Eastern Co. (Cohan & Harris, mgrs.)—Cohan's, Chicago, indef.  
"It Pays to Advertise" (Cohan & Harris, mgrs.)—Jackson, Mich., 17, Ft. Wayne, Ind., 18, Toledo, O., 19, 20, Detroit 21-27.  
"It Pays to Advertise" (Cohan & Harris, mgrs.)—Meridian, Miss., 17, Memphis, Tenn., 21-23.  
"It's a Long Way to Tipperary" (Price & Butler, mgrs.)—Lock Haven, Pa., 17, Sunbury 18, Shamokin 19, Freeland 20, Easton 22.  
"In Old Kentucky" (Philip H. Niven, mgr.)—Manchester, N. H., 17, Laconia 19, Concord 20, Claremont 22, Bellows Falls, Vt., 23, Granville, N. Y., 24, Glen Falls 25, Rutland, Vt., 26, Brattleboro 27.  
Jansen, The Great (Felix Biel, mgr.)—Orleans, Ill., 15-17, Lafayette, Ind., 18-20, Frankfort 22-24, Logansport 25-27.  
"Kick In" (A. H. Woods, mgr.)—Standard, New York, 15-20, Lexington, New York 22-27.  
"Kick In" (A. H. Woods, mgr.)—Victoria, Chicago, 14-20.  
Lander, Harry (Wm. Morris, mgr.)—Forty-fourth Street, New York 15-20, Stamford, Conn., 22, Bridgeport 23, New Haven 24, Hartford 26, No. Adams, Mass., 26, Rutland, Vt., 27.  
"Little Girl in a Big City, A" (Schutter & Montgomery, mgrs.)—Indianapolis 15-20, Pittsburgh 22-27.  
"Life" (Wm. A. Brady, mgr.)—Lyric, Cincinnati, 14-20.  
"Ilac Domino" (Shubert, St. Louis, 14-20).  
"Lady Luxury" (Chas. H. Wuert, mgr.)—Baraboo, Wis., 17, Waukegan, Ill., 18, Madison, Wis., 20.  
"Little Lost Sister"—Mason City, Ia., 17, Algona 18, Spencer 19, Sioux Falls, S. Dak., 21.  
"Lavender and Old Lace" (Oliver Martell, mgr.)—Lafayette, Ind., 17, Kendallville 23, Angola 24.  
Montgomery & Stone (Chas. B. Dillingham, mgr.)—Globe, New York, indef.  
Metropolitan Opera Co.—Metropolitan, New York, 15, indef.  
Maude, Cyril—Cleveland 15-20.  
Merr, Louis (The Shuberts, mgrs.)—Bronx O. H., New York, 15-20, Standard, New York 22-27.  
"Maid in America" (The Shuberts, mgrs.)—Shubert, Boston, indef.  
"Modern Cinderella, A" Western Co., Jones & Crane's (Vic Crane, mgr.)—Burlington, Kan., 18, Topeka 20, Horton 23.  
"Mutt & Jeff in College," No. 1 Co., Gus Hill's (Joe Pettigill, mgr.)—National, Chicago, 14-20.  
"Mutt & Jeff in College," No. 2 Co., Gus Hill's (Chas.

Williams, mgr.)—Yazoo City, Miss., 17, Jackson 18, Meridian 19, Gulfport 20, New Orleans 21-27.  
"Mutt & Jeff in College," No. 3 Co., Gus Hill's (Harry Hill, mgr.)—Cosheaton, O., 17, Loudonville 18, Worcester 19, Chicago Jet 20, Norwalk 22, Fremont 23, Bowling Green 24, Sandusky 25, Tiffin 26, Findlay 27.  
"Mutt & Jeff in College," No. 4 Co., Gus Hill's (Robt. B. Monroe, mgr.)—Great Falls, Mont., 17, Missoula 18, Victor 19, Hamilton 20, Walla, Ida., 21, Colfax, Wash., 22, Lewiston, Ida., 23, Dayton 24, Walla Walla, Wash., 25, Baker City, Ore., 26, Welser, Ida., 27.  
"Missouri Girl, The" (Merle H. Norton, mgr.)—Decatur, Ia., 17, Promise City 18, Seymour 19, Melrose 20, Lenox 22, Pontasselle 23, Massena 24, Greenfield 25, Afton 26, Blocton 27.  
"My Home Town Girl" (Perry J. Kelly, mgr.)—Syracuse, N. Y., 15-17, Rochester 18-20, Salamanca 22, Alliance, O., 23, New Phila. 24, Columbus 25-27.  
"Million Dollar Doll, The" (Harvey D. Orr, mgr.)—Greensburg, Pa., 17, Altoona 18, Lewiston 19, Sunbury 20, Phila. 22-27.  
"Me, Him & I"—Harrisburg, Pa., 20.  
National Grand Opera Co.—Nashville, Tenn., 18-20, Mobile, Ala., 26, 27.  
"Ned Wayburn's Town Topics"—Century, New York, indef.  
"Nobody Home" (F. Ray Comstock, mgr.)—Shubert, Bkln., 22-27.  
"New Henrietta, The"—St. Paul 14-20.  
"Newlyweds & Their Baby" (Clay T. Vance, mgr.)—Olean, N. Y., 17, Jamestown 18, Warren, Pa., 19, Oil City 20, Franklin 22, Titusville 23, Warren, O., 24, New Castle, Pa., 25, Beaver Falls 26, E. Liverpool, O., 27.  
O'Hara, Fluke—Ft. Wayne, Ind., 17, Huntington 18, Kalamazoo, Mich., 19, Grand Rapids 20, 21.  
"On Trial," Eastern Co. (Cohan & Harris, mgrs.)—Tremont, Boston, indef.  
"On Trial" (Cohan & Harris, mgrs.)—San Francisco 14-20.  
"Only Girl, The" (Joe Weber, mgr.)—Cleveland 15-20, Lyric, Cincinnati, 22-27.  
"Only Girl, The" (Joe Weber, mgr.)—Memphis, Tenn., 18-20.  
"Outcast" (Klaw & Erlanger, mgrs.)—New Orleans 15-20.  
"Old Sport Benson"—Fowler, Mo., 17, Mineola 18, 19, Turon, Kan., 20.  
Patton, W. B. (Frank B. Smith, mgr.)—Onawa, Neb., 17, Blair 18, Oakland 19, Wahoo 22, Aurora 24, Hastings 25, Minden 26, McCook 27.  
"Princess Pat, The" (John Curt, mgr.)—Cort, New York, indef.  
"Passing Show of 1915" (The Shuberts, mgrs.)—Garlick, Chicago, 15-27.  
"Pollyanna" (Klaw & Erlanger, mgrs.)—Indianapolis 22-27.  
"Pair of Silk Stockings" (Winthrop Ames & Shuberts, mgrs.)—Belasco, Washington, 15-20, Ford's, Baltimore, 22-27.  
"Peg o' My Heart" (Florence Martin) (Oliver Morosco, mgr.)—Columbus, O., 15-20.  
"Peg o' My Heart" (Dorothy Mackaye) (Oliver Morosco, mgr.)—Ogdensburg, N. Y., 17, Gouverneur 18, Carthage 19, Oneida 20.  
"Peg o' My Heart" (Kitty O'Connor) (Oliver Morosco, mgr.)—Burley, Ida., 17, Pocatello 18, Logan 19, Brigham, U., 20.  
"Pair of Sixes, A" Co. A (H. H. Frasee, mgr.)—Montreal, Can., 15-20, Rochester, N. Y., 25-27.  
"Pair of Sixes, A" Co. B (H. H. Frasee, mgr.)—San Francisco 15-20, Oakland 21-23, San Jose 24, Sacramento 25, Stockton 26, Modesto 27.  
"Pair of Sixes, A" Co. C (H. H. Frasee, mgr.)—Selma, Ala., 17, Tuscaloosa 18, Birmingham 19, 20, Anniston 22, Gadsden 23, Rome, Ga., 24, Chattanooga, Tenn., 25, Huntsville, Ala., 26, New Decatur 27.  
"Pair of Sixes, A" Co. D (H. H. Frasee, mgr.)—Lundington, Mich., 17, Manistee 18, Traverse City 19, Cheboygan 20, Marquette 23, Hancock 24, Calumet 25, Ishpeming 26, Crystal Falls 27.  
"Pair of Sixes, A" Co. E (H. H. Frasee, mgr.)—Palatka, Fla., 17, Gainesville 18, Lakeland 19, Orlando 20, Tampa 24, St. Petersburg 25.  
"Potash & Perlmutter" (A. H. Woods, mgr.)—Grand, Cincinnati, 21-27.  
"Potash & Perlmutter" (A. H. Woods, mgr.)—San Antonio, Tex., 15-20.  
"Prince of Pilsen" (Perry J. Kelly, mgr.)—Columbus, Miss., 17, Birmingham, Ala., 18, Gadsden 19, Chattanooga, Tenn., 20, Athens, Ga., 22, Anderson, S. C., 23, Spartanburg 24, Charlotte, N. C., 25, Asheville 26, Knoxville, Tenn., 27.  
"Prince of Pilsen"—Bloomfield, Ia., 17, Washington 18, W. Liberty 19, Keokuk 20.  
"Quinn's" (Frederick Harrison, mgr.)—Maxine Elliott's, New York, indef.  
"Rolling Stones" (Selwyn & Co., mgrs.)—Harris, New York, indef.  
"Revolt, The" (The Shuberts, mgrs.)—Lexington, New York, 15-20.  
"Royal Slave, A" (Geo. H. Dubb, mgr.)—Battle Creek, Ia., 17, Danbury 18, Castana 19, Smithland 20, Remsen 21, Centerville, S. Dak., 22, Parker 23, Hurley 24, Sutherland, Ia., 25, Peterson 26, Royal 27.  
"Royal Gentleman, A" (Guy Kaufman, mgr.)—Sidney, Ia., 17, Glenwood 18, Stanton, Neb., 19, O'Neill 20, Atkinson 23, Neligh 24, Albion 25, Newman Grove 26, Palmer 27.  
"Robin Hood" (Fred B. Walker, mgr.)—Hot Springs, Ark., 17, Conway 18, Ft. Smith 19, Fayetteville 20, Tulsa, Okla., 21, Muskogee 22, McAlester 23, Ft. Worth, Tex., 24, Dallas 26, 27.  
"Red Rose, The"—Knoxville, Tenn., 25.  
Sothern, E. H.—Booth, New York, indef.  
Sunderman-Brian-Cawthorn Co. (Chas. Frohman, Inc., mgr.)—Rochester, N. Y., 17, Ithaca 18, Albany 19, 20.  
Starr, Frances (David Belasco, mgr.)—Powers', Chicago, 15-27.  
Skinner, Otho (Chas. Frohman, Inc., mgr.)—Blackstone, Chicago, 15-Dec. 4.  
San Carlo Grand Opera Co. (M. Gallo, mgr.)—Toronto, Can., 17-20, Erie, Pa., 22-24, Columbus, O., 25-27.  
Smart Set, The (J. Martin Free, mgr.)—Atlanta, Ga., 17, Chattanooga, Tenn., 19, Montgomery, Ala., 21, 23, Augusta, Ga., 23, Macon 24, Athens 25, Chester, S. C., 26.  
"Some Baby" (Henry B. Harris Estate, mgr.)—Montauk, Bkln., 15-20.  
"Song of Songs, The" (A. H. Woods, mgr.)—Ford's, Baltimore, 15-20.  
"Sari" (Henry W. Savage, mgr.)—Grand, Cincinnati, 15-20, Majestic, Bkln., 22-27.  
"Show Shop, The" (Selwyn & Co., mgrs.)—Garlick, Phila., 15-27.  
"Sinners" (Wm. A. Brady, mgr.)—Princess, Chicago, 15-27.  
"So Long, Letty" (Oliver Morosco, mgr.)—Oakland, Cal., 14-20.  
"Sadie Love" (Oliver Morosco, mgr.)—Plymouth, Boston, 15, indef.  
"Sunny South" (J. C. Rockwell, mgr.)—Bradford, Vt., 17, St. Johnsbury 18, Barton 19, Newport 20, Or-





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"Shepherd of the Hills, The" (Gaskell & MacVitty, mgrs.)—St. Marys, O., 17, Wapakoneta 19, Van Wert 20, Hicksville 22, Albion, Ind., 23, Auburn 24, Huntington 25, No. Manchester 26, Swayze 27.

"Shepherd of the Hills, The" (Gaskell & MacVitty, mgrs.)—Albion, Neb., 17, Hastings 18, Kearney 19, Shelton 20, Lexington 22, Ogallala 23, Sterling, Colo., 24, Colo. Springs 25, Longmont 26, Loveland 27.

"Safety First," Eastern Co. (Halton Powell, mgr.)—Barnesville, O., 17, Sistersville, W. Va., 18, Clarksburg 19, Fairmont 20, Greensburg, Pa., 22, Letrobo 23, Indiana 24, Du Bois 25, Barnesboro 26, Altoona 27.

"School Days"—Peoria, Ill., 17.

"Siberia"—Crown, Chicago, 14-20.

"September Morn" (Rowland & Clifford, Inc., mgrs.)—Pontiac, Ill., 17, Kankakee 18-21, Paxton 22, Hoopston 23, Valparaiso, Ind., 24, Goshen 25, Michigan City 26, 27.

"September Morn" (Rowland & Clifford, Inc., mgrs.)—Lancaster, O., 17, Parkersburg, W. Va., 18, Marietta, O., 19, Waynesburg, Pa., 20, Beaver Falls 22, Washington 23, Zanesville, O., 24, Newark 25, Coshocton 26, Canton 27.

"September Morn" (Rowland & Clifford, Inc., mgrs.)—Knoxville, Tenn., 19, 20, Lynchburg, Va., 27.

Tempest, Marie (Chas. Frohman, Inc., mgr.)—Toronto, Can., 15-20, Hollis, Boston, 22-Dec. 4.

Thurston (Jack Jones, mgr.)—Dayton, O., 15-17, Springfield 18-20, Cleveland 22-27.

"Twin Beds," Original Co. (Selwyn & Co., mgrs.)—Park Sq., Boston, 15-20, National, Washington, 22-27.

"Twin Beds," Special Co. (Selwyn & Co., mgrs.)—Indianapolis 15-18, Dayton, O., 19, 20, Toledo 22-24.

"Twin Beds," Southern Co. (Selwyn & Co., mgrs.)—Atlanta, Ga., 15-17, Anderson, S. C., 18, Greenville 19, Asheville, N. C., 20, Knoxville, Tenn., 22, Chattanooga 23, Birmingham, Ala., 24, 25, Nashville, Tenn., 26, 27.

"Twin Beds," Coast Co. (Selwyn & Co., mgrs.)—Everett, Wash., 17, New Westminster, Can., 18, Vancouver 19, 20, Seattle, Wash., 21-27.

"Twin Beds," Middle West Co. (Selwyn & Co., mgrs.)—Crawfordsville, Ind., 17, Paris, Ill., 18, Linton 19, Vincennes 20, Evansville 21, 22, Mattoon, Ill., 23, Peoria 24, Bloomington 25, Urbana 26, Springfield 27.

"To-Night's the Night" (The Shuberts, mgrs.)—Illinois, Chicago, 15-27.

"Trail of the Lonesome Pine" (Gaskell & MacVitty, mgrs.)—Coffeyville, Kan., 17, Arkansas City 18, Winfield 19, Wichita 20, Pratt 22, St. John 23, Stafford 24, Hutchinson 25, Larned 26, McPherson 27.

"Trail of the Lonesome Pine" (R. M. Harris, mgr.)—Fondleton, Ore., 17, Baker City 18, Boise, Ida., 19, 20, Logan, U., 22, Brigham 23, Ogden 24, Salt Lake City 25-27.

"Trail of the Lonesome Pine" (Will E. Cuthane Amuse. Co., mgrs.)—Rutherfordton, N. C., 17, Shelby 18.

"This Is the Life," Central Co. (Halton Powell, Inc., mgr.)—Quincy, Ill., 15-17, Moline 18, Davenport, Ia., 19, Rock Island, Ill., 20, Muscatine, Ia., 21, Durant 22, De Witt 23, Marion 24, No. English 25, W. Liberty 26, Washington 27.

"The Man" (Lee Orland, mgr.)—Waupaca, Wis., 17.

Grand Rapids, Ind., 18, Marshall 19, Stanley 20, Eau Claire 21, Black River Falls 22, Mondovi 23, Durand 24, Menominee 25, River Falls 27.

"To-Day"—Harrisburg, Pa., 17.

"Under Fire" (Selwyn & Co., mgrs.)—Hudson, New York, Indef.

"Unhastened Woman, The" (Oliver Morosco, mgr.)—Thirty-ninth Street, New York, Indef.

"Under Cover," Original Co. (Selwyn & Co., mgrs.)—Cleveland 22-27.

"Uncle Tom's Cabin" (Wm. Kibbe, mgr.)—Sterling, Ill., 17, Rockford 18, 19, Waukegan, Wis., 20, Kenosha 21, Sheboygan 22, Green Bay 24, Appleton 25, New London 26, Oshkosh 27.

"Uncle Tom's Cabin" (C. B. Harcourt, mgr.)—Eau Claire, Wis., 17, Winona, Minn., 20, La Crosse, Wis., 21, Sparta 22, Reedsburg 24, Richland Center 25, Boscobel 26, Dubuque, Ia., 27.

"Very Good, Eddie"—New Haven, Conn., 15-17.

Washington St. Players—Bandbox, New York, Indef.

Wilson, Al. H. (Sidney R. Ellis, mgr.)—New Orleans 14-20, Mobile, Ala., 22, Pensacola, Fla., 23, Dothan, Ala., 24, Montgomery 25, Birmingham 26, 27.

World of Pleasure, A" (The Shuberts, mgrs.)—Winter Garden, New York, Indef.

"Watch Your Step" (Chas. B. Dillingham, mgr.)—Colonial, Boston, Indef.

"Within the Loop" (The Shuberts, mgrs.)—Buffalo 22-24, Lyric, Phila., 25-27.

"Ware Case, The" (Garrick Prod. Co., mgr.)—Detroit 15-20, Indianapolis 23-27.

"When Dreams Come True," Eastern Co. (Conits & Tennis, mgrs.)—Conway, Ark., 17, Hot Springs 18, Little Rock 19, 20, Clarkdale, Miss., 22, Helena, Ark., 23, Memphis Tenn., 24, Jackson 25, Decatur, Ala., 26, Columbia, Tenn., 27.

"While the City Sleeps"—Cleveland 15-20, Detroit 21-27.

"When Dreams Come True," Western Co. (Conits & Tennis, mgrs.)—Baker City, Ore., 17, Ogden, U., 18, Rock Springs, Wyo., 19, Cheyenne 20, Denver, Colo., 21-27.

"Winning of Barbara Worth"—Clarkdale, Miss., 19.

"Young America" (Cohan & Harris, mgrs.)—Gaiety, New York, 15-27.

"Yellow Ticket, The"—Imperial, Chicago, 15-19.

#### STOCK AND REPERTOIRE.

Academy Players—Haverhill, Mass., Indef.

Albee Stock—Providence, Indef.

Auditorium Stock—Kansas City, Mo., Indef.

Angell Stock (Joe Angell, mgr.)—Nauvoo, Conn., 15-20.

Broadway Players—Ogden, U., Indef.

Burbank Stock—Los Angeles, Cal., Indef.

Bainbridge Players—Minneapolis, Indef.

Bryant, Marguerite, Stock—Pittsburgh, Indef.

Berrett Players (J. B. Barrett, mgr.)—Springfield, O., Indef.

Farrow-Howard Players—Lincoln, Neb., Indef.

Baldwin, Walter S., Stock—San Antonio, Tex., Indef.

Broadway Stock (H. A. Sullivan, mgr.)—Camden, N. J., Indef.

Broadway Theatre Stock—Logansport, Ind., Indef.

Bryant, Billy, Stock—Ironton, O., 15-17, Ashland, Ky., 18-20.

Boyer, Nancy, Stock—Zanesville, O., 15-20, Meadville 22-27.

Bessey, Jack, Stock—Neenah, Wis., 14-20, Fond du Lac 21-27.

Craig Stock—Castle Sq., Boston, Indef.

Copley Players—Toy, Boston, Indef.

Colonial Players (Colonial Amuse. Co., mgr.)—Providence, Indef.

Columbia Players—Lynchburg, Va., 24, 25.

Cornell-Price Players (W. E. Cornell, mgr.)—Gary, Ind., 15-21, Kenosha, Wis., 22-23.

Columbia Stock (Wm. Kralco, mgr.)—Pocomoke City, Md., 15-20, Cambridge 22-27.

Denham Stock—Denver, Indef.

Dainty, Besse, Stock—Waco, Tex., Indef.

Dubinsky Bros. Stock—Kansas City, Mo., Indef.

Davis, Chas., Mus. Com. Co.—Birmingham, Ala., Indef.

Dalley, Ted, Stock—Portsmouth, O., Indef.

Dougherty Stock (Jim Dougherty, mgr.)—Great Bend, Kan., 15-20, Holington 22-27.

Edward Mac, Stock (Chas. T. Smith, mgr.)—New Glasgow, N. S., Can., Indef.

Eckhardt, Oliver, Players (Oliver Eckhardt, mgr.)—Regina, Sask., Can., Indef.

Emerson Players—Lowell, Mass., Indef.

Forsberg Players—Newark, N. J., Indef.

Forsberg Players—Lancaster, Pa., Indef.

Fisher, Ernest, Stock—St. Paul, Indef.

Gibney, Sarah, Stock—Sarnia, Ont., Can., Indef.

Grace George Stock—Playhouse, New York, Indef.

Grand Opera House Players—G. O. H., Bkln., Indef.

Grand Stock—Toronto, Can., Indef.

German Stock—German, Cincinnati, Indef.

Glaser, Vaughan, Stock—Buffalo, Indef.

Galvin Players (A. H. McAdam, mgr.)—Akron, O., 22, Indef.

Garrick Theatre Co. (Raleigh M. Wilson, mgr.)—Mantoloking, Ill., 25-27.

Grew-Pates Stock—Grand O. H., Boston, Indef.

Hyperion Players—New Haven, Conn., Indef.

Hicks Stock—Saginaw, Mich., Indef.

Hamilton Stock—Gloversville, N. Y., Indef.

Himmelfarb Associate Players—St. Louis, Mo., Indef.

His Majesty's Players—Montreal, Can., Indef.

Horne Associated Players—Wilmington, N. C., Indef.

Hillman's Ideal Stock—Esbon, Kan., 15-20.

Jewell Kelly Stock—Atlanta, Ga., Indef.

Kelly, Sherman, Players—Fairmont, Minn., 15-20, Fairbault 21-27.

Keith Stock—Bronx, New York, Indef.

Kickerbocker Stock—Kickerbocker, Phila., Indef.

Levis-Officer Players (Jack Lewis, mgr.)—Harknburg, W. Va., Indef.

Lawrence, Del., Stock—San Francisco, Indef.

Lynch, Edward, Stock—Omaha, Neb., Indef.

Lester Longman Players—Lynn, Mass., Indef.

Lynn Players—Lynn, Mass., Indef.

Lyttel-Vaughan Stock—San Francisco, Indef.

Langacre Stock—Bridgehampton, L. I., N. Y., Indef.

Lewisland Players—Lewiston, Me., Indef.

Low-Adair Stock—Marion, O., Indef.

Lynn, Jack, Stock—Herkimer, N. Y., 15-20.

Lorch-Fay Stock—Denver, Indef.

La Porte, Mae, Stock—Anderson, Ind., 15-Dec. 4.

Maher, Phil, Stock (Phil Maher, mgr.)—Lancaster, O., Indef.

Manhattan Stock—Charleston, S. C., Indef.

MacCurdy, James Kyrle, Players—Gotham, Bkln., Indef.

Manhattan Players (Paul Hillis, mgr.)—Dixie, Phila., Indef.

Malley & Dennison Stock—Lawrence, Mass., Indef.

Mozart Players—Elmira, N. Y., Indef.

McIntosh, Webb & Co.—Yongeswood, O., Indef.

Machans Associate Players (A. R. A. Barrett, mgr.)—Belleville, Can., 15-20.

Melville's Comedians—Little Rock, Ark., Indef.

Morgan, Jack, Players—Nashville, Tenn., Indef.

Marks, Ernie, Stock (Ernie Marks, mgr.)—Sudbury, Can., 15-20, North Bay 22-27.

Millette Comedy Co.—Weldville, Ga., 15-20.

Morris, Sydney, Stock—Ashton, Neb., 15-20.

Oliver Players (Otis Oliver, mgr.)—Moline, Ill., Indef.

Oliver Players (Otis Oliver, mgr.)—Moline, Ill., Indef.

Oliver Players (Otis Oliver, mgr.)—Kalamazoo, Mich., Indef.

O'Rourke, Jane, Players—San Diego, Cal., Indef.

Poll Players—Poll's, Washington, Indef.

Poll Players—Scranton, Pa., Indef.

Poll Players—Hartford, Conn., Indef.

Park Theatre Stock Co.—St. Louis, Indef.

Princess Stock—Des Moines, Ia., Indef.

Princess Players—Chattanooga, Tenn., until Dec. 31.

Past Stock—Past, Milwaukee, Indef.

Pony's Mus. Com. Co. (Chas. F. Posty, mgr.)—Toledo, O., Indef.

Parliet Stock—St. John, Can., Indef.

Payton, Corse, Stock—Portland, Me., 15-20.

Phillips Players—Millburg, Pa., 15-20.

Parker Comedy Co.—Christopher, Ill., 15-20.

Park, Sam & Edna, Stock—Montgomery, Ala., 15-20.

Richardson Stock (Rusley Harbour, mgr.)—Muskegon, Okla., Indef.

Rogers Stock—Clinton, Ind., Indef.

Renfrow's Stock—Orochett, Tex., Indef.

Shubert Stock—Milwaukee, Indef.

Sherman Players—La Salle, Ill., Indef.

Sherman Players—De Kalb, Ill., Indef.

St. Clair, Norve, Stock, No. 1—Asheville, N. C., Indef.

Sherman Players—Aurora, Ill. (first half), Elgin (last half), Indef.

Strand Theatre Stock—Oedar Rapids, Ia., Indef.

Shenandoah Stock—Shenandoah, St. Louis, Indef.

Turner, Clara, Stock—New London, Conn., Indef.

Temple Stock—Hamilton, Can., Indef.

Union Hill Players—Union Hill, N. J., Indef.

Van Dyke & Eaton Stock (F. Mack, mgr.)—Joplin, Mo., Indef.

Victoria Stock—Victoria, St. Louis, Indef.

Wallace, Chester, Players—Oak Park, Ill., Indef.

Wight Theatre Co. (Hillard Wight, mgr.)—Emery, S. Dak., 17, Parkston 18, Springfield 20.

Whinnier, Frank, Stock—Rochester, Minn., 15-20, Albert Lea 22-27.

Whitney Stock—Gaylord, Minn., 15-20.

Wesselman-Wood Stock (Olga Wood, mgr.)—Cody, Neb., 15-20, Chadron 22-23, Crawford 26, 27.

#### COMPANIES IN FOLIO PLAY.

Anderson & Gunn Com. Co.—Paris, Tenn., 15-20, Fulton, Ky., 22-27.

Carter, Suzanne, Mus. Com. Co.—Grinnell, Colo., Indef.

Colonial Minstrel Girls—Lynchburg, Va., 15-20.

De Los Masquerade & Bonan Girls—Atlanta, Ga., Indef.

De Loy's Dainty Dandies (Eddie De Loy, mgr.)—Dallas, Tex., Indef.

Enterprise Stock (Academy Playard, mgr.)—Chicago, Indef.

Lee, Jas. P., Mus. Com. Co.—Bisbee, Ariz., Indef.

Lord's, Jack, Suffragettes—Greenville, S. C., 15-20.

"Little Princess"—Ashland, Ky., 15-17, Ironton 18-20.

Osmann's Musical Tab. (Th. mar McCracken, mgr.)—Duquesne, Pa., 15-20.

Sub-Marine Girls (Merseroun Bros., mgrs.)—Greensboro, N. C., 15-20, Raleigh 22-27.

"Sunny Side of Broadway"—Elgin, Ia., 15-18, Peoria 25-27.

Tabarin Girls (Dave Newman, mgr.)—Danville, Va., 15-21.

"Tickets, Please"—So. Bend, Ind., 15-22.

United Mus. Com. Co.—Allegheny, Pa., 15-20.

#### MINSTRELS.

Coburn's Greater Minstrels (J. A. Coburn, mgr.)—Aberdeen, Miss., 17, Columbus 18, Macon 19, Starkville 20, Greenwood 22, Yazoo City 23, Jackson 24, Vicksburg 25, Monroe, La., 26, Ruston 27.

De Rue Bros.—Chesertown, Md., 17, Centerville 18, Denton 19, Greensboro 20, Kaston 22, Cambridge 23, Hurlock 24, Salisbury 25, Crasfield 26, Princess Anne 27.

Dandy Dixie Minstrels (Chas. S. Black, mgr.)—Ord, Neb., 18, Burnwell 19, Scotia 20, Spaulding 21.

"Dixie Cotton Pickers" (Thos. F. Kelley, mgr.)—Durand, Mich., 17, Flushing 18, Ovid 19, St. John 20.

Field's, A. C.—St. Worth, Tex., 17, Dallas 18-20, Shreveport 21, 22, Texarkana, Tex., 23, Little Rock, Ark., 24, Memphis, Tenn., 25-27.

O'Brien's, Ne. (O. F. Hodge, mgr.)—Oedar Rapids, Ia., 17, Davenport 18, Canton, Ill., 19, Galesburg 20, Burlington, Ia., 21, Hannibal, Mo., 22, Quincy, Ill., 23, Keosau, Ia., 24, Peoria, Ill., 25, Bloomington 26, Springfield 27.

Richard & Pringle's—Santa Cruz, Cal., 17, Palo Alto 18, San Jose 19, Modesto 20, Merced 21, Fresno 22, Coalingo 23, Hanford 24, Visalia 25, Porterville 26, Tulare 27.

Vogel's—Logansport, Ind., 23.

#### BANDS AND ORCHESTRAS.

Bolvidere Ladies' Orchestra (Lou Evans, mgr.)—Angeleno, N. J., Indef.

Baker, Julia, & Ladies' Orchestra—Ochockink, Phila., Indef.

Chicago Symphony Orchestra—Oak Park, Ill., 22.

Sonsa's Band—Hipp, New York, Indef.

Tinkers' Orchestra & Concert Co. (M. Frank Tinker, mgr.)—Lancaster, N. H., 17, Island Pond, Vt., 18, Norway, Me., 19, Lewiston 20, Gardiner 22, Newport Jct., 23, Foxcroft 24, Greenville 25, Monson 26, Guilford 27.

#### BURLESQUE SHOWS.

(See Burlesque Page.)

#### PICTURES.

Aushler's, Clarence, Electric Features—Hillsboro, Wis., 17, Mendota 18, Red Granite 19, Montello 20, W. Field 21, Cambridge 22, Manawa 23, Viroqua 24, 26, Cashion 26, W. Salem 27.

Becque's Picture Shows—New City, N. Y. (Fridays), Congers, N. Y. (Saturdays), Indef.

"Birth of a Nation"—Liberty, New York, until 27.

"Birth of a Nation"—Colonial, Chicago, Indef.

"Birth of a Nation"—San Francisco, Indef.

"Birth of a Nation"—Forrest, Phila., until 25.

"Birth of a Nation"—Pittsburgh until 27.

"Birth of a Nation"—Newark 15-27.

"Birth of a Nation"—Garfield, St. Louis, Indef.

"Birth of a Nation"—Omaha 14-27.

"Battle Cry of Peace"—Vita-graph, New York, Indef.

"Battle Cry of Peace"—Olympic, Chicago, Indef.

"Battle Cry of Peace"—Majestic, Boston, Indef.

"Battle Cry of Peace"—Metropolitan O. H., Phila., 15, Indef.

Holmes, Burton, Travelogues—Candler, New York, 21, 22.

Howe's, Lyman, Pictures—Davenport, Ia., 19, 20.

#### CARNIVALS.

Drudage, S. W., Shows—Denison, Tex., 15-20, Bonham 22-27.

Greater Dixie Shows—Maxton, N. C., 15-20.

Greater Sheesley Shows—Americus, Ga., 15-20, Tallahassee, Fla., 22-27.

Wigro, C. M., Shows—Oxford, Miss., 15-20, Greenwood 22-27.

Rogers Greater Shows—Clarkdale, Miss., 15-20.

World's Fair Shows—McBee, Ark., 15-20.

#### CIRCUSES.

Barnes, Al. G.—Pomona, Cal., 17, Covina 18, Santa Paula 19, Ventura 20, Oxnard 22, Glendale 23, Santa Ana 24, Anaheim 25, Whittier 26, Long Branch 27, Venice 28, season closes.

Honest Bill—Cassoday, Kan., 17, Matfield 18, Bessett 19, Cottonwood Falls 20, Plymouth 22, Neosho Falls 23, Lebo 24, Olivet 25, Lyndon 26, season closes.

Jones Bros.' Shows (J. Augustus Jones, mgr.)—Ashdown, Ark., 17, Mena 18, De Queen 19, Vivian, La., 20, Ruston 22, Tallulah 23, Jackson, Miss., 24, Canton 25, Keosauko 26, Lexington 27.

101 Ranch Wild West—Osburne, Tex., 17, Ardmore Okla., 18, Purcell 19, Ponca City 20, season closes.

MISCELLANEOUS.

Bragg & Bragg Show (Geo. M. Bragg, mgr.)—Naples, Me., 15-20, Webb's Mills 22-27.

Hi Tom Ward & May Bell—Granville, N. Y., 15-20.

Ka Dell Kritchfield Vand. Show (J. S. Kritchfield, mgr.)—Seaside, Ala., 15-20.

Lukens, Harry, Animal Show—Lowell, Mass., 15-20.

McGlinley, Bob & Eva—Oakland, Cal., Indef.

Rieton's Big Show—Morrow, O., 15-20.

Smith, Myrtelous, Co. (Albert P. Smith, mgr.)—Lebanon, Neb., 17, Clayton 18, Othello 19, Goodland 20, Burlington, Col., 22, Colby, Kan., 23, Wilson 24, McPherson 25, Marquette 26, Holyrood 27.



## VAUDEVILLE ROUTE LIST.

(Continued from page 17.)

Stuarts, Dancing, Princess, Pearson, Ind., 18-20; Star, Alhambra, 22-24; Crystal, No. Manchester, 25-27.  
 Swan & Swan, Grand, Phila.  
 Symond, Lewis, & Co., Keith's, Lowell, Mass.  
 Tangany, Ewa, Majestic, Chicago.  
 Tango Chief, Lincoln Sq., N. Y. C., 15-17.  
 Telsa Bros., Loew's, Newark, 18-20.  
 Tate's, Harry, English Comedians, Empress, Grand Rapids, Mich.  
 Tasmanian Van Diemens, Priscilla, Cleveland.  
 "Tamer, The," New Portland, Portland, Me., 18-20.  
 "Tango Shoes," Orpheum, Omaha; Orpheum, Des Moines, Ia., 22-27.  
 "Tangoland," Palace, Hartford, Conn., 18-20.  
 Teddy, James, Orpheum, Minneapolis.  
 Telegraph Trio, Boulevard, N. Y. C., 15-17; Fulton, Bkln., 18-20.  
 Terris, Chas., & Co., Empress, Butte, Mont., 18-20; Empress, Spokane, Wash., 22-27.  
 Thompson, James, & Co., Keith's, Cincinnati.

## THURBER &amp; THURBER

MOST UP-TO-DATE COMEDY ACT  
ORIGINAL FUTURIST DANCE

Thornton, Jim & Bonnie, Keith's, Washington.  
 Tip, Bob, & Co., Orpheum, Detroit.  
 Tower & Darrell, Forsyth, Atlanta, Ga.  
 Toney & Norman, Orpheum, Memphis.  
 Toomer, Henry B., & Co., Orpheum, N. Y. C., 15-17; Loew's, New Rochelle, 18-20.  
 "Too Many Burglars," Lyric, Hoboken, N. J., 18-20.  
 Tracey, Stella, Keith's, Phila.  
 Travato, Dominion, Ottawa, Can.  
 Tracey & Stone, Keith's, Phila.  
 Tuscano Bros., Keith's, Cleveland.  
 Tucker, Sophie, Keith's, Toledo, O.  
 Turner & Grace, Baber, Rochester, N. Y.  
 "Two Playmates," Gordon's Olympia, Boston.  
 Vanderbilt & Moore, Colonial, N. Y. C.  
 Valleetta's Leopards, Prospect, Bkln.  
 Van, Billy B., & Beaumont Sisters, Prospect, Bkln.

## VANHOVEN

THE DIPPY MAD MAGICIAN  
Per. add. VAN HOVEN, NEVINS & GORDEN  
FARM, MASONVILLE, N. Y.

Van & Schenck, Keith's, Columbus, O.  
 Vaulle, Maryon, & Co., Keith's, Washington.  
 Van & Bell, Orpheum, Kansas City, Mo.  
 Van, Chas. & Fannie, Orpheum, Kansas City, Mo.  
 Valentines, Flying (4), Plaza, N. Y. C., 15-17.  
 Van & Hazen, Lyric, Buffalo.  
 Van & Ward Sisters, Colonial, Akron, O.  
 Vaudinos & Lewis, Gt. Northern, Chicago.  
 Von Hampton & Shriner, Globe, Phila.  
 Vox, Valentine, & Co., Allegheny, Phila.  
 Volant, Garden, Baltimore.  
 Watson Sisters, Alhambra, N. Y. C.  
 Ward & Faye, Colonial, Erie, Pa.  
 Warren & Couley, Empress, Grand Rapids, Mich.  
 Walter, Wilmer, & Co., Keith's, Louisville.  
 Warline, Nelson, Loew's 7th Ave., N. Y. C., 15-17; National, N. Y. C., 18-20.  
 Watson, Lillian, Delancey St., N. Y. C., 18-20.  
 Watson, Jos. K., Loew's, New Rochelle, 18-20.  
 Ward, Arthur, Orpheum, Detroit.  
 Walton & Boardman, Miles, Cleveland.  
 Ward, Will J., & Co., Orpheum, Peoria, Ill., 18-20.  
 Walwright, Bert, Pantages, Spokane, 18-27.  
 Werner-Amoros Troupe, Maryland, Baltimore.  
 Welmers & Burke, Palace, Ft. Wayne, Ind.

## WELLING-LEVERING TROUPE

Funniest Cycle Act in Vaudeville

Webb's Seals, National, N. Y. C., 15-17; Lincoln Sq., N. Y. C., 18-20.  
 Weber & Day, American, N. Y. C., 18-20.  
 Wepler, Ruth, Cross Keys, Phila., 18-20.  
 Weston & Symons, Globe, Phila.  
 Welch, Joe, Orpheum, Detroit.  
 Weston, Wm., & Co., Poli's Palace, Springfield, Mass., 18-20.  
 Wellington, Dave, Proctor's Grand, Albany, N. Y., 18-20.  
 Weir & Dacy, Gt. Northern, Chicago.  
 Weeks, Marion, Flatbush, Bkln.  
 "We All Must Pay," Boulevard, N. Y. C., 15-17; Delancey St., N. Y. C., 18-20.  
 "West Point Frolics," Garden, Baltimore.  
 Whipple, Waldo, "Tourists" Co., indef.  
 Whiting & Burt, Maryland, Baltimore.  
 Whitfield & Ireland, Keith's, Boston.  
 White, Porter J., Keith's, Dayton, O.  
 Wheelers, The, Keith's, Indianapolis.  
 Whitman, Frank, Delancey St., N. Y. C., 15-17.  
 White, Elele, Boulevard, N. Y. C., 15-17; Greeley Sq., N. Y. C., 18-20.  
 Whitney & Wilson, Globe, Phila.  
 White, Olie, Keith's, Portland, Me.  
 Williams & Wolfus, Palace, N. Y. C.  
 Willard & Bond, Forsyth, Atlanta, Ga.  
 Wills, The, Keith's, Bluefield, W. Va., 18-20.  
 Williams & Earle, Grand, Phila.  
 Wilson Bros., Loew's 7th Ave., N. Y. C., 15-17.  
 Wilkens & Wilkens, Lincoln Sq., N. Y. C., 18-20.  
 Willis & Royal, Olympic, Buffalo.  
 Windermere (4), Howard, Boston.

## ESTELLE X. WILLS

"Dat Laughing Minstrel End." With Boyers  
Petit, cost. Minstrels. Perm. Add. N. Y. CLIPPER.

Wilson & Wilson, New Portland, Portland, Me., 18-20.  
 Willard, Colonial, Akron, O.  
 "Wire Tappers," Plaza, N. Y. C., 15-17.  
 "Wifey," Globe, Boston, 18-20.  
 Woodward, Romain L., Levitt Bros.' Shows, indef.  
 Wood, Britt, Columbia, St. Louis.  
 Work & Ower, Loew's 7th Ave., N. Y. C., 15-17.  
 Wohlman, Al., St. James, Boston, 18-20.  
 "Woman Proposes," Orpheum, Montreal, Can.  
 Wright & Sackett, Colonial, N. Y. C.  
 Wurld & Urth, Harris, Pittsburgh, 18-20; Empire, Char-  
 Jero, 22-24; Kenyon, Pittsburgh, 25-27.  
 Wynn, Bessie, Bushwick, Bkln.  
 Xplo Mado, Blou, Fall River, Mass., 18-20.  
 Ye Olde Time Singing Favorites, Lyric, Buffalo.  
 Zarrell, Leo, Trio, American, N. Y. C., 18-20.

1865

1915



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Ziras, The, Victoria, Baltimore.

## OUT OF TOWN NEWS

## WASHINGTON.

BELASCO (L. Stoddard Taylor, mgr.)—"33 Washington Square," with May Irwin and an excellent supporting company, and gave a performance that delighted all week of Nov. 8. Good business ruled. "A Pair of Silk Stockings" week of 15. "The Girl Who Smiles" next.  
 NATIONAL (Wm. H. Rapley, mgr.)—"The Song of Songs" had good business week of 8. John Drew is to give "The Chief" week of 15. "Twin Beds" next. Fourth concert of T. Arthur Smith's ten star series Friday afternoons. Ossip Gabrilowitsch, Philadelphia Orchestra, Leopold Stokowski, conductor, five Tuesday afternoons commencing Nov. 23. John McCormack Nov. 26.

POLI'S (J. W. Cone, mgr.)—"A Pair of Sixes" was well done by the Popular Players week of 8. A. H. Van Buren was excellent; so was Mark Kent. Ben Taggart, J. Hammond Dalley, Cecil Bowser and Ralph Remley were all good. Peggy Cameron made a decided hit. Blanche Friderici, Betty Farrington and Marguerite Starr were, as usual, good. Good business. "Trail of the Lone-some Pine" week of 15. "A Message from Mars" next.

CASINO (Louis J. Fosse, mgr.)—"The German Side of the War" (pictures) had good business week of 8. House changes managers and policy. The Fredericks Amusement Co. opens its management with "Bringing Up Father," week of 15. "Damaged Goods" next. Fred W. Falkner is to be the manager.

COSMOS (A. Julian Brylawski, mgr.)—Bill 15-17: The Clayton-Drew Players, Stanley and La-Brack, Tyler and Crolius, Three Marcons, Kanazawa's Japs, Sorretty and Antoinette, and new photoplays. Sunday concerts do capacity.

GAYETY (Harry O. Jarboe, mgr.)—The Midnight Maidens had good business week of 8. Al Reeves' Beauty Show week of 15. The Globe Trotters, with Frank Hunter and Frankie Rice, next. Sunday concerts do good business.

B. F. KEITH'S (Roland S. Robbins, mgr.)—Bernard Granville, Homer B. Mason, Marguerite Keeler and company; James and Bonnie Thornton, Maryon Vaille and company, Frank North and company, the Baggesens, Loughlin's dogs, Henry Rudolph, the Pathe News Pictorial. Sunday concerts do capacity.

LOEW'S COLUMBIA—Geraldine Farrar, in "Carmen" was well received and ran the week to good business week of 8. Marguerite Clark, first half week, in "Still Waters;" Mary Pickford in "Madame Butterfly," last half week of 15.

## NOTES.

BURTON HOLMES' series of travelogues has been postponed. The series had been booked for Wednesday mornings, as there were no open dates for afternoon or evenings. So many of his patrons could not find it convenient to attend the morning schedule that arrangements have been made to start the series on Jan. 11, when they will be given in the afternoons.

MANAGER ROLAND S. ROBBINS has arranged so that all of his patrons can have a chance to spend a part of Thanksgiving Day with him. He will have three performances. First a matinee at 12 noon. A second matinee at 3 P. M. sharp, and

the regular evening show at 8.15 P. M., the usual hour. The entire program will be given at each performance.

ONE FEATURE of Poli's week of Nov. 8 was the Augmented Orchestra, under Director Henry F. Smith.

CASINO, UNDER NEW MANAGEMENT.—The Fredericks Amusement Co. has leased the Casino, and the policy will be to give the popular Broadway successes at popular prices. Daily matinees will be given. Opening attraction, "Bringing Up Father." Fred W. Falkner will be the new manager.

THE BIJOU has again changed hands, and will be under the management of Mr. Heuck, of Cincinnati, and on an extensive burlesque circuit, starting in New York City and ending in Milwaukee. The opening attraction is Trip to Paris Co. Daily matinees, popular prices, will be given.

THIRD concert of T. Arthur Smith's, of the Ten Star Series, of Nov. 12, was one grand success. Anna Case was excellent, and in a charming manner won the audience. Mr. Smith is to be congratulated for the talent he has secured for his series, and there is no doubt of the success of the series.

FOR a wireless to Niles, Mich. Fred G. Berger has been heard from, and he reports success of the Columbia Players on the road. So much so that he has an idea of starting a second company of "Players."

TOM MOORE, proprietor and owner of the Strand and Garden, has made a ten strike in the moving pictures, by closing a contract with the Triangle Company, whereby he gets their films. The Triangle films open Nov. 28.

THERE WERE two very bright and smiling faces seen at Poli's during week of Nov. 8. General Manager James Thatcher and Manager I. W. Cone. All on account of the big success of "The Pair of Sixes."

Grand Rapids, Mich.—Powers (Harry G. Sommers & Co., mgrs.) Fluke O'Hara Nov. 20, 21, "Bringing Up Father" 25-27, Frances Starr, in "Marie-Odile," to follow.

EMPIRE (Dan'l McCoy, mgr.)—Bill 15-20: Fred J. Ardath and company, Felix Adler, O'Brien, Havel and company, Kerr and Weston, Le Hoen and Dupre, G. Aldo Randesgr, Sansone and Deillah, Harry Tate's English comedians, and Warren and Conley.

COLUMBIA (Geo. A. Chenet, mgr.)—Tip Top Girls 14-20.

ORPHEUM (Harvey Arlington, mgr.)—The feature photoplay, "Damaged Goods," 14-20.

MAJESTIC GARDENS (B. W. Lowe, mgr.)—Feature photoplays.

Camden, N. J.—New Broadway (H. A. Sullivan, mgr.) stock continues to draw crowded houses. The excellent quality of shows and the well balanced company that Manager Leahy has gathered is worthy of the excellent business. "The Natural Law" Nov. 15-20, "Our New Minister" 21-27.

TOWNE'S (M. W. Taylor, mgr.)—Bill 15-17: J. C. Mack Trio, Simpson Duo, Robinson and McShane, Robert Henry Hodge and company, and the Great Frank Gregory Troupe. Bill 18-20: The Symphonie Sextette, Al. and Fannie Steadman, Hoyt, Lesig and company, and Four Everetts.

COLONIAL (C. Fisher, mgr.)—This house continues to draw with latest pictures.

Davenport, Ia.—Burtis (F. B. Powelson, mgr.) Lyman Howe's Travel Festival Nov. 19, 20: "Safety First," matinee and night, 21; Nell O'Brien's Minstrels, matinee and night, 26.



## CIRCUS

## CAMPAIGNING A WINTER COLONY.

The campaign inaugurated by William G. Maurice, proprietor of the Maurice Baths, in Hot Springs, Ark., to have circus and theatrical persons establish a Winter colony in Hot Springs, is progressing with success.

Mr. Maurice had received a considerable number of reservations from performers for arrivals there the latter part of this month and early in December.

There are already quite a number of circus artists at "the colony," while last week it was augmented by the arrival of the well known John Family, aerial perch performers; Vittorio and George, the "up-side-down" boys. Both acts were with the Ringling Show this season.

Among others are: Harvey Hale, press representative of the Yankee Robbison Show; Lou B. Williams, who had charge of the press department for the Young Buffalo Wild West Show; Ethel Jenkins, of the Brundage Carnival Company; Julian Tybell and the Tybell Sisters, of the Ringling Show.

As soon as their season closes many members of the Barnum & Bailey Circus will go to Hot Springs for the winter, among them being Jerome and Joseph and Hank Pearce, who wintered there last year. C. G. Phillips and family, of the Pleasant View Shetland Pony Farm, of Cortland, O., are in correspondence with Maurice, with a view of taking a cottage for the winter and George Townsend, of Kansas City, Mo., the well known carnival manager, is also negotiating for a cottage for himself and family, while Charles Andrews, one of the oldest and best showmen in the country, will arrive there in December, accompanied by his family.

George Sun, retired circus owner, now a resident of Hot Springs, who has large investments in that city, is assisting Mr. Maurice in entertaining the "show folks," and prospects for a merry circus colony appear exceedingly bright. Mr. Sun has been an annual visitor at the Springs for the past twenty years, locating there for the reason that he attributes his present good health to the curative properties and efficacy of the hot baths.

Gus Sun, the well known vaudeville booking agent, accompanied by his partner, "Billy" Murphy, are also expected the latter part of December.

## 101 RANCH NOTES.

Edward Arlington writes us from Palestine, Tex., Nov. 11: "We do not close until Nov. 20, making the longest season of all shows."

"The 101 Ranch contract of \$100,000 guarantee originally made by Ed. Arlington was fulfilled, as the Jess Willard engagement, which covered the five summer months only, figured \$103,496.48, a slight excess of the original contract which was made by Ed. Arlington with M. B. Raymond, representing the Willard syndicate."

"Our business is excellent and engagement has been extended three times, but final closing date of Nov. 20 at Ponca City has been decided."

## HEBER BROS. NOTES.

The show is housed in winter quarters, Columbus, O.

Several of the trained animal acts have been working as free acts for Fall festivals and corn shows.

The show is being organized for indoor winter circus, on same lines as last season, with several new features.

No. 2 training barn is under construction, and will be finished by Dec. 1. Several new animal acts will be broken, including an elephant act for season 1916.

A new calliope will be purchased soon, for delivery before opening date.

Special new paper will soon be on the presses in Heber Bros.' own printing plant, located in winter quarters.

Giant Betty has a baby monkey, which makes her third. Though the former ones have never lived over two weeks, the youngster is apparently strong and healthy and there are great hopes of raising it. The father is Sir Royal, star of the monkey act.

One of the brothers recently purchased a cottage at Buckeye Lake, near his farm, and is beautifying the grounds and building, barn and garage.

## BOOST BRUNDAGE.

The S. W. Brundage Shows were commented on as one of the best and cleanest carnivals that has ever shown in McAlester, Okla. (Nov. 8-13). Gejal J. A. Pollitt, the assistant manager, was in full charge during the absence of General Manager Brundage. The shows will winter at Leavenworth, Kan., closing in about five weeks.

## BARNES SHOW AT VENICE.

After all arrangements had been made, it seems that Venice, Cal., offered pecuniary inducements to the A. G. Barnes Circus outfit, and consequently the show will winter there instead of at the Exposition.

GEORGE W. ROLLINS was in New York last week in the interest of the Greater Sheesley Shows, and renewed acquaintances.

WM. J. LESTER has closed a season of thirty-two weeks as contracting agent of Robinson's Famous Ten Big Shows.

ART ADAIR, formerly a circus clown, now doing a musical act in vaudeville, and best known, possibly, through his billing of "Hank Sponge," is playing Association time in the middle West with decided success.

MADAME BEDINI and her horses will be seen at the Great Northern Hippodrome, Chicago, shortly, where she opens her vaudeville season, after another year with the Hagenbeck-Wallace Circus.

# THE CHRISTMAS NUMBER

## OF THE

# NEW YORK CLIPPER

WILL BE ISSUED ON DEC. 25, 1915

## ROUTE LIST

Supplemental List—Received Too Late for Classification.

Angell's Comedians—Clarksville, Tex., 15-20.  
Brooks Stock—Merrill, Wis., 15-20.  
"Blue Bird, The" (The Shuberts, mgrs.)—Pittsburgh 15-20.  
Duchess Players—Cleveland, Indef.  
Edwards-Wilson Stock (Ebert Edwards, mgr.)—Arcadia, O., 15-20, New Madison 22-27.  
Gordinier Bros. Stock—Winfield, Ia., 15-21, Mt. Pleasant 22-27.  
Kershaw Comedy Co.—Buckley, Ill., 15-20.  
Meylon-Van Stock—Renora, Pa., 15-20.  
"Nobody Home," No. 1 Co. (Wm. Elliott, mgr.)—Pittsburgh 15-20, Cleveland 22-27.  
Powell's, Tom, Minstrels (Lew Briggs, mgr.)—St. Paul 14-20, Fargo, N. Dak., 22-24, Grand Forks 25-27.  
"Peck's Bad Boy"—Dryden, N. Y., 17, Wolcott 18.  
Oswego 19, Fulton 20, Zanesville, O., 27.  
St. Denis, Ruth—Seattle, Wash., 18-20.  
Sparks Shows—Georgetown, S. C., 17, Lake City 18.  
Hartsville 19, Bishopville 20, Dailington 22.  
"Soldier of Japan, A" (Oscar Graham, mgr.)—McGregor, Tex., 12, Round Rock 18, Burnett 19, Marble Falls 20, Goldthwaite 22, Coleman 23, Winters 24, Hamlin 25, Roby 26, 27.

## BREEZY BITS.

BY SYD.

TOM GILLEN, "Flannigan's Friend," writes: "I am giving a dinner at Proctor's Fifty-eighth Street this week; come up and try to get in." Tom is still making them laugh, and he is always injecting new material in his act.

GUSSIE SHIRES, who is supporting Harry Mason in his well known comedy act, "Get the Money," is the same Gussie Shires who played the part of Little Mother in Al Woods' "Fatal Wedding," about twelve years ago. Miss Shires replaced Mary Pickford in the part, and played it for three years; she was eleven years of age then.

THE INFORMATION SHEET which Jas. Rhodes, manager of the Empress Theatre, Albany, has issued for managers and agents, is one of the most complete of any seen so far this season. It is in a condensed form, a lot said in a little space.

BARNY GERARD was fined \$25 last week for speeding in his machine by Judge Marsh, in the Bronx. Geo. Miner was in court when it opened and tried to fix it.

IRENE CHESLEIGH, of the well known Chesleigh Sisters, in the Twentieth Century Maids, is sporting a new diamond ring, given her by one of her admirers.

JOE MORRIS is now doing a singing and talking act with a male partner. They are known as Morris and Browning, and are working the Proctor time.

THE UNITED TRIO close with the Million Dollar Dolls in Philadelphia.

PHIL PAULSCRAFT did good work in New York last week, heralding the merits of Fred Irwin's Majestics.

CHARLES BRAGG is ahead of one of Hurtig & Season's "Me, Him and I" companies. He left for the South last week.

Geo. MINER is quoted as saying the Maids of America company, which played his house last week, was the best show that he had seen at Miner's Bronx this season.

ROSE SYDELL arrived in New York last week, looking twenty years younger than when she left here in August. Miss Sydell is certainly a very remarkable woman.

LOUIE BORIE, finding the climate of Lakewood not beneficial to his health, writes that he will go South for the winter. While away Lew Watson will manage the Orpheum, Paterson. He will install a treasurer to look out for the box office.

NORTON and NOBLE, who are doing a singing and society dancing act in the olio with the Maids of America company, are going very big at every performance.

SORRY I did not see you at the Bronx the other evening, William, as I am rather anxious to hear the gossip.

NAN CARLTON has been doing a lot of railroad-ing of late.

MARGARETTE FIELDRING, ingenue of the Bronx Stock Company, and voted to be the prettiest girl in a dramatic company in the Bronx, has had several offers from film companies of late.

JOHNNY JACQUES is working in pictures for the Billy B. Van Film Company up in New Hampshire.

Now is the time to send in your "ada" for the Christmas Number. A big number this year.

DOY BARCLAY and AL K. HALL are working better than ever with the Maids of America.

CARRIE COOPER will be back again with the Maids of America this week in Paterson.

CARY FANT is ill in a Kansas City hospital.

## BURLESQUE NOTES.

## PAT WHITE BACK IN WHEEL.

Pat White and his Big Jubilee Company will open on the American Burlesque Circuit on Thanksgiving Day, playing three one nighters, then the regular time. This company will replace William Campbell's American Belles, which was closed recently.

It will be no question but what Pat White will be a great drawing card on the American Burlesque Circuit, as he is considered one of the best Irish comedians that has ever appeared in burlesque, and one of the best known. He has a wonderful following all over the country and should bring his company in at the close of the season a big winner. The company started rehearsing yesterday. Pat will make several changes in his present company, including the cast, costumes and numbers.

RICHY CRAIG is re-organizing his Merry Burlesquers.

THE Girard Avenue Theatre, Philadelphia, is being negotiated with for an independent burlesque wheel stand.

THE Academy, Pittsburgh, played the Richy Craig show last week, but is now booking the attractions of the independent wheel.

PEARL DAVIS, a member of the American Belles company this season, is reported to have been taken to St. Joseph's Hospital, Hamilton, Can., Nov. 5, to undergo an operation for appendicitis. Her many friends may reach her there.

EDNA WHITNEY and DORA FLETCHER, were well spoken of in the Rochester dailies for their work with the Hello Girls during the date at the Corinthian.

MILDRED BARRINGTON, of Philadelphia, Pa., of the Twentieth Century Maids, while playing Miner's Bronx, was taken ill, and is now confined in the Lebanon Hospital, Westchester and Caldwell Avenues, Bronx, N. Y. As she is very lonely she would be pleased to hear from, or see, any of her old friends.

A MEMBER of the Tempters company had a valuable cluster of diamonds (ring) stolen from her room at the hotel in Springfield, Mass., during the engagement in that city.

MICHAEL J. SANSFIELD, who was special officer at Poli's Palace Theatre, in Springfield, Mass., since its opening, died at his home in that city last week.

L. AARONSON, of Newark, N. J., paid a visit to his friends, Rose Sydell and Bill Campbell, at the Columbia, New York, last Saturday night.

## "LETTY" DOES RECORD BUSINESS.

SAN FRANCISCO, Nov. 15.—"So Long, Letty," Morosco's musical play, at the Cort Theatre, did \$60,000 on the first five weeks of its run in this city. Owing to the previous bookings at the Cort, "Letty" will have to play two weeks in Oakland, and then re-cross the bay to finish its run here.

Earl Carroll, who wrote both the words and music of this production, made nearly \$2,000 on box-office royalties during the engagement of "Letty," in San Francisco alone. M. Witmark & Sons, who publish the score, have had tremendous sales of sheet music in the West.

DAISY HAZELTON, formerly of Le Roy and Hazelton, has joined "September Morn" company.



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## STOCK NEWS

(Continued from page 7.)

### BLANEY'S ORPHEUM STOCK.

Newark, N. J., week Nov. 8.

We found our "Little Lost Sister" last week. At the same time we found that melodrama is on its way back after an enforced absence of several years. True, it was melodrama of a higher grade, but, nevertheless, melodrama.

The thing is, though, whether the Orpheum clientele want that style of play. Certainly it offered no opportunities to Mr. Charlton and Miss Wayne to show their wares. We know that both are capable artists, but Newark playgoers aren't as familiar with their capabilities as we are—as yet.

Frank Charlton, as Harry Boland, did all that could be expected of him; but much wasn't demanded.

Justina Wayne, as Patience Welcome, acted with dignity, and gave a conscientious performance, which is much to Miss Wayne's credit.

Florence Hill and J. Archie Curtis really carried the play. Miss Hill, in the titular role, acted finely throughout, and it required some acting.

We were very much impressed with Mr. Curtis as Martin Druce. It's one of those disagreeable, unsympathetic parts that none but a good actor can portray. T. Archie Curtis is a good actor.

Caroline Morrison, as Martha Welcome, gave a splendid impersonation, and James R. Garey, as Tom Welcome, was satisfactory.

Clarence Chase played Harvey Spencer, taken in its entirety, very well indeed. To be supercritical, we would say that his simulation of drunkenness in the second act was not so well done.

Joel Burr did good work as Michael Grogan, likewise Tom Magrane, as John Boland, and James J. Flanagan handled Carter Anson with skill. J. Russell Webster, as a waiter, didn't once forget his lines.

This week, "He Fell In Love with His Wife." If Justina Wayne is the wife, we don't blame him.

Le Roy.

### AMERICAN PLAY CO., INC., NOTES.

The Northampton Players, under the direction of Jessie Bonstelle and Bertram Harrison, will present "Seven Keys to Baldpate" during the coming week.

W. H. Sullivan, who has located his stock company at the Broadway Theatre in Camden, N. J., reports the enormous advance sale for "The Natural Law" indicates a record breaking week for the Summer drama.

George Farren, who is located in Yonkers and is playing to the capacity of the house nearly every night, is offering "Inside the Lines" this week.

"Stop Thief," which by the way is meeting with big success in London, is being offered at Butte, Mont., under the management of Thomas Wilkes.

The Duchess Theatre in Cleveland will present "The Law of the Land."

Lew Parker will offer "Wildfire" as the attraction for his patrons during Thanksgiving week at the Grand Opera House in Brooklyn.

Haverhill, Mass., will have "Kick In" as its next show.

Corse Payton will present "The Natural Law" in Portland, Me., as his Thanksgiving attraction. Poll's Theatre, Worcester, Mass., will present "A Pair of Sixes" as its opening bill.

De Witt Newing will show his players to advantage in "Polly of the Circus," which is the follow bill at the Strand, in Richmond, Va. Mr. Newing reports unusually good business in the Virginia city.

Out in Davenport, Ia., the American Theatre will give "So Much for So Much."

"The Only Son" will be one of the early plays used by Mrs. Clarence Bennett, at her Orpheum, Zanesville, O.

### FOUND GUILTY.

The trial of the two negroes (a man and a woman) who murdered Ben Bumpus, a character actor and member of the Kelly-Kneeland Co., last June, in Lawrence, Mass., was finished Nov. 3. They were found guilty of murder in the first degree, and given life sentences.

### SANGER & JORDAN NOTES.

"TESS OF THE STORM COUNTRY" was the play selected by Vaughan Glaser for the second week of his stock season at the Majestic, Buffalo, N. Y. "INNOCENT" will be the attraction at Keith's Bronx Theatre, week ending Nov. 20, under the management of R. J. Janette. This play did a very big week's business at the Gotham, Brooklyn, week ending Nov. 6.

"THE FORTUNE HUNTER," by Winchell Smith, will be the offering at the Grand New Castle, Ind., for the first three days, week ending Nov. 20, under the management of Ed. Clarke Lilley.

"THE BLINDNESS OF VIRTUE" will be used at the Knickerbocker, West Philadelphia, week ending Nov. 20. "The Yellow Ticket" is underlined.

"LITTLE JOHNNY JONES," one of the Geo. M. Cohan musical stock successes, will be offered by Pete Maguire, at the Empire Theatre, Salem, Mass., week ending Nov. 30.

"FORTY-FIVE MINUTES FROM BROADWAY" will be used by the Nathan Appell Stock week ending Nov. 20, at the Somerville Theatre, Somerville, Mass.

"FIFTY MILES FROM BOSTON" will be offered for two consecutive weeks in St. Louis, the first at the Park, ending Nov. 20, and the second week's production at the Shenandoah Theatre week ending Nov. 27.

"THE FOX" will be offered at the Princess, Sioux City, Ia., under the management of Morgan Wallace.

"THE CHOCOLATE SOLDIER" will be used by the Morton Opera Co. at the Majestic, Utica, N. Y., week ending Nov. 20.

"THE STORY OF THE ROSARY" is the offering for week ending Nov. 20 at the Nesbitt, Wilkes-Barre, Pa., under the management of Lew Wood.

"THE TRAIL OF THE LONESOME PINE" is offered week ending Nov. 20 by the Poll Stock, Poll's Theatre, Washington, D. C.

"MARRIAGE MONEY," with May Buckley playing the lead, is the offering week ending Nov. 20 at the Shubert, St. Paul, Minn.

"THE LITTLE MILLIONAIRE" is offered by the Lester Longman Stock, at the Auditorium, Lynn, Mass., week ending Nov. 20. This play will also be used by Edward Ornstein, at the Wadsworth, New York City, Thanksgiving Week.

"THE STRANGER" is underlined for week ending Nov. 27, at the Auditorium, Lynn, Mass.

"A FOOL THERE WAS" is offered by Edwin Forsberg week ending Nov. 20, at the Fulton Opera House, Lancaster, Pa. Mr. Forsberg reports good business.

"BROWN OF HARVARD" is the attraction week ending Nov. 27, at the Medford Theatre, Medford, Mass., where Richard Gordon has installed a successful stock company.

"THE BLINDNESS OF VIRTUE" is underlined for early production at the Empress, San Diego, Cal., under the management of Jane O'Rourke.

"THE GREAT DIVIDE" is used week ending Nov. 20, at the Academy of Music, Northampton, Mass., under the management of Bertram Harrison.

"HAWTHORNE OF THE U. S. A." is having a heavy advance sale at the Empress, Ft. Wayne, Ind., where the production will take place week ending Nov. 27, under the management of Harvey Porter.

### AUDRA ALDEN NOTES.

The Audra Alden Players are refusing in no unmistakable manner that a "traveling stock" is a thing of the past in the Rocky Mountain States.

Road attraction houses that adopted an all-picture policy when the legitimate gave way to the overwhelming "movie," about three seasons ago, are a bit more lenient since the feature picture exacts steep rental, and the "dear public" will not be satisfied with the cheap, single reel program any longer.

At times we have been forced to beg house managers to give us a single day, but there is consolation in the fact that I have letters and telegrams from these same managers begging for return dates. True, we are giving a great deal to bring this about, but bad shows have always had a hard time of it—especially bad stock shows.

Pueblo, Col., has been closed to stock for three years, but with the aid of the newspapers, we managed to get a public demand for stock with 6,000 signatures, and I am promised a hearty support here.

### SAN FRANCISCO STOCK NOTES.

MARGARET BOLAND, the new ingenue of the Lytell-Vaughan Players at the New Alcazar, as June Tolliver, in "The Trail of the Lonesome Pine," was delightful, making friends of her audience immediately.

FLORENCE OAKLEY, as Sammy Lane, in "The Shepherd of the Hills" (its first production in this city), at the Wigwam, gave a true representation of an Ozark Mountain character.

THE role of Jack Jale, in "The Trail of the Lonesome Pine," was well acted by Bert Lytell.

DEL S. LAWRENCE, as Young Mat, in "The Shepherd of the Hills," did a good piece of acting.

PHILLIPS TEAD, as Bob Berkeley, in "The Trail of the Lonesome Pine," at the Alcazar, was excellent, and his comedy was highly appreciated.

GEORGE H. HOWARD, as Daniel Hewitt, in "The Shepherd of the Hills," at the Wigwam, gave a good performance.

UNCLE BILLY BEAN, the Justice of the Peace and what not, in "The Trail of the Lonesome Pine," at the Alcazar, was capably done by Henry Shumer.

HOWARD RUSSELL, as Preschin' Bill, in "The Shepherd of the Hills," at the Wigwam, was a character study, and deserved the approval accorded him.

JANE DAWWELL, as Ole Hon, in "The Trail of the Lonesome Pine," gave one of the best performances in the production.

AS PETE, in "The Shepherd of the Hills," at the Wigwam Theatre, Margaret Marriott again proved her versatility in a very "difficult" role.

AS JUDD TOLLIVER, Ethelbert Hale, in "The Trail of the Lonesome Pine," at the Alcazar, did some forceful acting.

ALEXIS LUCE, as Dave, in "The Trail of the Lonesome Pine," gave good impersonation, and did the best work he has done in any part this season.

DORA MAE HOWE as Lorey Tolliver, in "The Trail of the Lonesome Pine," at the Alcazar, gave a natural, clean cut characterization.

AS CAL HEATON, William Amadell, in "The Trail of the Lonesome Pine," was excellent.

### EMPIRE STOCK CO.

Paterson, N. J., week Nov. 8.

A lot of perfectly good ink goes to waste every time they print "The Traffic" on a program. "Filth" would be a much better title, certainly more explanatory.

It's called a "sociological drama." As a matter of cold fact, it's melodrama.

Horrible as it was, it was very well played by the men and women who were called upon to prostitute their art.

Harry Ingram, as Dr. Bemis, gave a careful interpretation of a not important role.

Katherine Blair did excellent work as downtrodden Agnes Berton. Her sister, Elsie Burton, a husky looking consumptive, spent half the time in bed and most of the rest in the country. Pretty soft for pretty Peggy Brown, who played it.

Helen Robinson gave a good performance of Lulu, one of the nastiest of the nasty parts.

The best work was done by Earl Ritchie, as Vic Connors. Mr. Ritchie was most natural. The Tony of Will Gregory Jr. was also a very good piece of work.

Pauline Emerson, as Rosalinda, was clever in a rather good character role.

The Mollie McGuire of Elizabeth Fox was anything but good; while Jack Roach, as Mr. Cohenstein, was atrocious.

W. H. Malone did able work as Jim Landis, and Tom Rolf made himself solid with the audience by pinching everybody in sight.

We forget who Nino Sacco, as played by Jere Kennedy, was.

This week, "The Little Lost Sister," a lauded version of "The Traffic." Le Roy.

### IN JUSTICE TO FRANCES McGRATH.

Through an inadvertence, caused by extenuating circumstances, we made it appear that Marjorie Davis, who had just joined the Temple Stock Co., in Hamilton, Can., was the new leading lady.

This is an injustice to Frances McGrath, who is and has long been giving satisfaction as leading woman, as well as to Miss Davis, who has done much excellent ingenue leads in other cities.

We hope all are happy.



# ELIZABETH M. MURRAY'S

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FOR  
DOUBLE

## YOU STOLE MY HEART

WONDERFUL  
FOR  
HARMONY

WE ANNOUNCE THREE NEW ONES FOR YOUR INSPECTION---ORCHESTRATIONS ANY KEY

## THAT'S WHY I LOVE MY DIXIE GIRL

By GEORGE A. LITTLE and JOSEPH W. RYBAK,  
BOTH MELODY AND WORDS THERE WITH THE PUNCH

## COME BACK AND LOVE ME

By GEORGE A. LITTLE and JOSEPH W. RYBAK  
SYNCOATED BALLAD WITH PEP AND BUSINESS

## "IN THE GOOD OLD BLOSSOM TIME"

A GREAT BIG SONG FOR GREAT PEOPLE ON BIG TIME

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### KEITH'S NEW HUDSON THEATRE PLAYERS.

Union Hill, N. J., week Nov. 8.

"The Woman in the Case" was Virginia Howell. Shall we go further and tell you that Miss Howell gave a performance of Claire Forster, the demi-mondaine, that was as artistic a piece of acting as one would care to see? Perhaps we'd better. A woman intoxicated is not the pleasantest sight in the world. But when the lady generates her jag in full view of the audience without making it repulsive, it should be classed with the best in dramatic art. And Miss Howell gave just that kind of a performance.

Julia Taylor, as Margaret Rolfe, the wife of the wrongfully accused husband, did excellent work in a most difficult role. The part called for varied acting; for lights and shades and for conscientious endeavor at all times. In none of these attributes was Miss Taylor lacking. She may well be proud of her work in the lady in the watch.

Jack Roseleigh, as Julian Rolfe, did creditable work. He got arrested, got free and went to supper. Nothing to do until the next show.

Thompson, the lawyer for the defense, as acted by Joseph Lawrence, was scarcely up to the standard of that gentleman's work. It lacked the usual finish we are accustomed to in his performances.

Jessie Pringle, as Mrs. Hughes, was satisfactory in a small role. Aubrey Bosworth played "Jimmy" O'Neil capably. Mildred Florence actually made us jealous every time she "announced" her engagement to "Jimmy."

Marguerite Tebeau and Helen Hemingway looked bewitching, which was all they had to do. Charles C. Wilson played Louis Kaufsky in a brand-new dialect. James R. Field, as Walters, waited well. J. J. Hyland acted the Inspector, a small part, most capably. Charles M. Seay was an attendant, and Arthur Mack arrested our attention as a policeman. "Her Own Money" this week. The underline for Nov. 22 is "Uncle Thomas' Lumber Villa."

Le Roy.

### DOROTHY STOCK CO. NOTES.

The Juneau Theatre, Milwaukee, Wis., for the past several weeks has discontinued its policy of vaudeville, and has been trying permanent stock, one bill a week, and with happy results. Manager Field has surrounded himself with a capable company of players, and, putting on plays that please, is immensely gratified with results. The company is headed by Millard Reid and Martha George, and they are the recipients of loud praise from the local papers as to their work. Gordon McDowell, the famous character actor, is a member of the company, and is winning new friends every day. Only the best of plays are produced here, and results are more than satisfactory.

Last week the company produced "The Woman's Power." At the last rehearsal the leading man of the company, Charles Hawkins, was taken suddenly ill. The company was in a quandary, when some one suggested that there was present in Milwaukee, where he has made his permanent residence, practicing law, a well known former leading man, who, for old time's sake, might be persuaded to help the company out in its predicament. This party was at once communicated with, with the result that he went on that night and played the long part without apparent effort and a perfect familiarity of lines.

"The Brute" is this week's bill.

### WALNUT CLOSES.

The Penn Players, after a short sojourn at the historic old Walnut St. Theatre, Philadelphia, closed suddenly, Nov. 9, with "Ready Money."

Ambiguous as it may seem, it was the lack of ready money that caused the trouble.

### FORSBERG PLAYERS.

Newark, N. J., Week Nov. 8.

Masterly played was "The Master Mind," at the Park Place Theatre last week.

Charles Dingle, indeed, made Andrew Watkins a master character, portraying the various emotions with accuracy. Special mention is due for the splendid way he controlled his facial expression.

Thais Magrane did well as Lucene Blount, but was not so convincing as we have seen her on previous occasions. Miss Magrane is an actress with vim and fire, and there wasn't enough fire in the character of Lucene to keep a closet warm.

Harold Kennedy gave us a pleasant surprise in the way he handled Walter Blount. Mr. Kennedy's forte is comedy, and while he comedied a little, most of his work demanded real acting. Mr. Kennedy met the demand.

Lavinia Shannon contributed a splendid piece of character work as Mrs. Blount, a character that in the hands of a less capable actress would have been very much overdone.

John T. Dwyer, as Cortland Wainwright, gave a fairly good performance. It lacked a certain finish that we expect of an actor of Mr. Dwyer's acknowledged ability.

Gordon Mitchell did very well as John Blount, and Stuart Beebe was properly dignified as Professor Forbes.

George R. Connor was satisfactory as Mr. Marshall, a detective, even if he didn't arrest anyone. Gertrude Seiden made Susan a pretty servant, and Lou English gave considerable color to Jim Greegan.

This week, "He Comes Up Smiling." Why not, with the opposition departed?

Le Roy.

### OLD TIME ROCKS.

Two weeks ago, at the Bronx Theatre, New York, "East Lynne" did a land office business.

Next week, the MacCurdy Players, at the Gotham, in Brooklyn, will put on "Ten Nights in a Barroom," in a laudable endeavor to lay by enough coin to buy drinks for a lifetime. During the same six days the Hudson Players, at Union Hill, N. J., will delight with "Uncle Tom's Cabin," which is not exactly a new play.

Is it because their patrons want these old stand-bys, or are the managers retrenching after several weeks of large royalties paid on some of the so-called Broadway successes? Write your own ticket.

### ELMIRA ELEVATED.

Following the footsteps of his illustrious theatrical predecessor, Stevie Rogers, Neil Rogers and Dan Quinlan, who boast, or, during their lifetime did boast of having been born in Elmira, Cliff Hyde, a native of that thriving city, recently had nice things said about his work in the character part of the Japanese servant in "Bought and Paid For," with the Mozart Players. The Star-Gazette did the saying.

Mr. Hyde, by conscientious endeavor, raised a minor role above mediocrity.

### WILKES CO. OPENS.

The Ernest Wilkes Stock Company opened at the Broadway Theatre, Butte, Mont., Nov. 16, with "Under Cover." John M. Cook is manager; Harry Leland, stage director. The company will play all the late releases at twenty-five to seventy-five cents admission. Eighteen people are in the cast.

THE Corse Payton Stock Co. is presenting "Within the Law" at the Jefferson, Portland, Me., this week.

"THE OLD HOMESTEAD" offers hospitality at the Grand Opera House, Lowell, Mass., this week.

### BLANEY'S STOCK CLOSES.

The Harry Blaney Stock Co., which opened a season, with popular melodramatic productions, at the Orpheum Theatre, Newark, N. J., Oct. 25, closed Nov. 13, owing to "no business."

It was a question at the start whether two stock companies would pay. But the attractions offered were scarcely those that would help a new organization to jump into immediate favor.

Frank Charlton and Justina Wayne were the leading man and woman, and it is to be regretted that the undisputed talents of these artists could not have been exploited to their full advantage.

### STOCKLETS.

PARKER COMEDY AND DRAMATIC CO. NOTES.—Played two weeks' engagement at Marion, Ill., to very gratifying business. Nellie Fulton, the popular leading lady, received beautiful floral offerings. A banquet was tendered Nellie Fulton, Harry Parker and the immediate members of Miss Fulton's family who were visiting the company. Harry Owens and wife joined the company, opening Nov. 8, in Du Quoin. Richard Lloyd, Dick Yeager, Mark Havener, Millard Tilton were entertained at a farewell breakfast, Nov. 7, by Ernestine Robinson, of Marion.

IN HALF AN HOUR we had A Woman's Reason One Summer's Day for being The Spy for Detective Sparks. A Message from Mars to The Man from Blankley caught The Thief Just Out of College as he Boarded the Diamond Express. The Runaway hid Under the Red Robe, but My Daughter-in-Law foiled The Conspiracy with the aid of her Chums.

RICHARD OGDEN, of the Wadsworth Players, New York, was not born in the city of his name.

THE MORE we see of Edith Spencer, of the Wadsworth Players, New York—the more we like —Edith Spencer.

DUDLEY AYRES, of the Grand Opera House Players, Brooklyn, says he likes Brooklyn. And Brooklyn, it seems, likes Dudley Ayres.

EUGENE DESMOND, the popular young juvenile of the Poli Players, Hartford, Conn., will soon round out his two hundredth performance with this company.

M. J. G. BRIGGS, the juvenile of the Grand Opera House Players, Brooklyn, has been guilty of light comedy works of a higher order.

WHEN a mere man speaks of Clara Mackin's gowns at the Grand Opera House, Brooklyn, they must be something out of the ordinary.

ELLEN GIERUM, of the Yonkers Stock Players, it seems to us, ought to give a very good performance of Madame X.

JACK ROSELEIGH, leading man of the Hudson Players, Union Hill, N. J., is well liked by his brother and sister performers, even though they are not related to him.

ENID MAY JACKSON, of the Grand Opera House Players, Brooklyn, is not one of the Warrens of Virginia. She's a Pennsylvania Warren.

AND DID you know that Charles Dingle, of the Forsberg Players, Newark, besides being a versatile actor, is also a vocalist of merit? We did.

"LITTLE JOHNNY JONES" is vacationing at the Empire, Salem, Mass., this week.

LAST WEEK the Yosemite Theatre, at Stockton, Cal., had "The Price." This week the actors have it.

EDNA MARSHALL'S stock company closed its engagement at the Orpheum, Zanesville, O., Nov. 13, lauded as one of the best stock organizations to play that city this season.



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UNDOUBTEDLY THE BEST QUARTETTE NUMBER PUBLISHED

A WONDERFUL OPENING AND CLOSING NUMBER

I'LL SOON BE LEAVING FOR MY HOME TOWN

LOTS OF PEP.—PLENTY OF BUSINESS—GREAT BURLESQUE NUMBER

**CURT. E. YOUNG, Inc., Apollo Bldg., PITTSBURGH, PA.**  
**JOS. HILLER, Prof. Mgr.**

**EARLE STOCK CO. ROSTER:** Truman De Roome, leads and director; Almee Commons, Jessie Southern, Cully Woods, Billy Balfanger, Ruby Balfanger, Manley Streeter, Wm. Hull, J. C. Gates, business manager; Will F. Baller, manager.

G. E. O'CONNOR and F. DEWITT BROWN inform us that they are no longer connected with Jack Burk Morgan or the Jack Morgan Players.

JAS. McHUGH, who has been in Roosevelt Hospital for some time, was taken to his home in Springfield, O. Nov. 5, and is now under the special care of Dr. L. L. Symon. Mr. McHugh has been associated with many of the best stock organizations.

MISS BILLIE LOE, who was leading lady last season with the Virginia Players, St. Louis, was taken sick, April 29, with tuberculosis, and is now in the Sanatorium of Chicago, doing nicely. Sends best wishes to her many friends, also THE CLIPPER.

J. STEWART IRVIN and Edward Gordon are also in the supporting cast of Jane O'Rourke, whose company began an engagement at the Empress, San Diego, Cal., Nov. 7.

FRANCES EMANUEL, "of Milwaukee," is now playing in the far West with one of the big film organizations, portraying leading roles.

LOTUS ROEB, of the Barrow-Howard Players, at the Oliver Theatre, Lincoln, Neb., scored a distinct success in the role of Rebecca Randall in "Rebecca of Sunnybrook Farm," Nov. 9-13.

MOVING pictures are to replace stock at the Broadway, Logansport, Ind., on Saturday evenings.

ADELIN O'CONNOR, leading woman with the Northampton Players, at the Academy of Music, Northampton, Mass., will terminate her engagement with that company in "The Rainbow," this week.

DON McMILLEN, as heavy, and Mrs. McMILLEN, as ingenue, in "Why Girls Leave Home," the opening bill of the Broadway Theatre Stock Co., Logansport, Ind., created very favorable impressions and made themselves quick favorites.

THE new Forsberg Players, at Lancaster, Pa., have made an immediate hit. "Baby Mine" drew the crowds last week.

JACK CHANDLER, of the Malley & Dennison Stock Co., won more Lawrence, Mass., admirers by his work in "The Misleading Lady" last week.

JAS. A. GALVIN will open a stock season Nov. 22, at the Music Hall, Akron, O., playing the very latest releases. The opening bill will be "Over Night," with "What Happened to Mary," "Fine Feathers," "The Typhoon," "Under Cover" and "The Seven Sisters" to follow. Roster: Jas. A. Galvin, owner; A. H. McAdams, manager; Daniel Reed, director; Lloyd Sabine, Irene Galvin, Lew Hampton, Gene Cane, Arthur McAdams, Jas. Harris, Jimmie Park, Kathryn Mallory, May Mack, Alda Lawrence, Agnes Boyd and Burt Hal.

HELEN KINSEL, supported by Bernard Johnson and the Colonial Players, will open a stock engagement in Providence, for an indefinite run.

DID YOU SEE "The Woman He Married" at the Academy, Saginaw, Mich.?

M. J. G. BRIGGS, juvenile actor at Brooklyn's Grand Opera House, is an artist of many attainments. Send stamp for full list of same.

THE ADAIR STOCK CO., at the Alhambra Theatre, Marion, O., are in their sixth week of the second season.

## JACK MORGAN PLAYERS LEAVE NASHVILLE.

The failure of the Nashville public to patronize the Orpheum has resulted in the disbanding of the Jack Morgan Players. This company has been appearing in stock productions at the Orpheum recently, and lost money on every performance.

It is understood that the company will go to Birmingham, Ala., where a stock engagement will be played at the Bijou.

Theatregoers of Nashville have failed to support every company that has appeared at the Orpheum.

## ROSE AT HEAD.

Clinton F. Rose, treasurer of the Wells Bijou, in Evansville, Ind., is now the local head of that house.

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## AT LIBERTY—JOHN R. HIGGINS

Light and Char. Comedy or Gen. Bus. Age, 30 yrs. Height, 5 ft. 7½ in. Weight, 135 lbs. No Specialties. Per. Add., 185 Sunell St., Bridgeport, Conn.

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### COMEDIAN, SPECIALTIES

145 lbs., 5 ft. 7, age 23. One piece Stock, Rep. or Musical. Nov. 19, Listowel; 20, Lucknow; 22, Kincardine; 23, Ripley; 24, Hensall; 25, Exeter; 26, Goderich; 27, Mitchell. All in Ontario.

## AT LIBERTY LEAVING PRINCESS PLAYERS AT OWN VOLITION MILTON H. GOODHAND

Leads, Second Business and Heavy. Height, 5 ft. 9½. Weight, 163. Age, 25. Possess every essential. Lyric Theatre, Chattanooga, Tenn., till Nov. 30; then 1512 Central Avenue, Kansas City, Kans.

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## NEW YORK CITY.

## "THE GREAT LOVER."

Louise (A. H. Pines, bus. mgr.)—*The Great Lover*, a romantic comedy in three acts by Leo. Dittrichstein and Frederic and Panny Hutton. Produced on Wednesday night, Nov. 10, 1915, by Cohen & Harris, with this cast:

Mr. Stapleton.....Leo Miller  
Maestro Cereale.....Wm. Ricciardi  
Dr. Mueller.....M. D. Shattis  
Karnald.....Julian Little  
Ward.....Frederick Macklyn  
Kartag.....George E. Romain  
Cal Losenek.....Alfred Kappler  
Sparapani.....Antonio Salzano  
Jean Paurel.....Leo. Dittrichstein  
Cario Sonino.....Malcolm Fassett  
Pecansky.....Alexis H. Pollanov  
Miss Treller Belnrich.....Anna McNaughton  
Julia Sabittini.....Beverly Sitgreaves  
Ethel Warren.....Virginia Fox Brooks  
Blanca Sonino.....Camilla Bertolini  
Mrs. Peter Van Ness.....Cora Witherspoon  
Mrs. Fred Schuyler.....Madeleine Durand  
Dr. Stetson.....Arthur Lewis  
Potter.....John Bedouin

SYNOPSIS: Act I.—The Manager's Office, Gotham Opera House. Act II.—Paurel's Dressing Room, Opera House, in the course of a performance of the opera, "Don Giovanni." (Two Weeks Later.) Act III.—Paurel's Room at the Hotel. (Several Days Later.)

Time.—The Present. Early Fall. Place.—New York. Staged Under the Direction of Sam Forrest.

Leo. Dittrichstein appeared on the New York stage on the above date as a Cohen & Harris star, and it is our pleasant duty to record the fact that the first play in which they have offered their new star is a positive success and is sure to have a long run.

It is an excellent play which Mr. Dittrichstein and the Huttons have turned out. It is, for the most part, finely written and well constructed. It is a story of grand opera artists, and it has atmosphere, thrills, romance and uncommonly clever characterization. Very amusing is the first act, which is laid in the manager's office of the Metropolitan Opera House, and here the audience first meets the principal members of the cast. We see the artists quarrel among themselves and then kiss and make up. They make life miserable for the patient manager, but laughs for the audience.

The star of the songbirds is Jean Paurel, a French baritone, who has been feted everywhere by women, and who has flirted with them all, married and single. He has, however, a real, deep love for Ethel Warren, a young American lyric soprano, who is a member of the company. Despite the fact that she is engaged to marry a young baritone, Carlo Sonino, she accepts the attentions of Paurel, who is old enough to be her father.

So important an artist is Paurel that he is able to dictate who shall appear with him in the operas, and when he learns that the great Italian prima donna, Sabittini will sing with him in "Don Giovanni," he becomes enraged, for he says that the woman is insanely jealous of him, and that she has slandered him in every opera house in Europe. Only because the manager begged him, as a personal favor, does he consent to appear with her.

Paurel is jealous of young Sonino; first, because he is his rival for Miss Warren's favor, and second, he is his understudy, and constantly hoping that he may some day sing the roles assigned the great Paurel.

Sabittini tells Sonino that Miss Warren is constantly in Paurel's dressing room (Paurel is teaching her singing), and the young baritone bursts into Paurel's dressing room during the performance of "Don Giovanni" and finds her there with the elder man, who, a moment before had proposed marriage to her. Being hurt by Sonino's unjust suspicions of her relations with Paurel, she breaks off her engagement and accepts Paurel's offer of marriage.

Paurel learns that Sabittini has been poisoning Sonino's mind against Ethel and himself, sends for the Italian prima donna to come to his dressing room during the second act of the opera and, in a strong scene, denounces her with such force that she suddenly and permanently loses his voice and Sonino is called upon to finish the performance. The young baritone scores a great success and is hailed as a "find." Critics declare him to be better than Paurel. It is, as Paurel tells his valet, "the King is dead, long live the King."

The last act, which takes place in Paurel's rooms in a hotel, three days later, finds Miss Warren there trying to cheer him up. Although she realizes that she loves Sonino, she decides, now that Paurel's singing voice is forever gone, she must make a sacrifice and marry him.

Paurel feels that he must have her. He is visited by Sonino's mother, who has come to plead for her son. In the mother Paurel recognizes a former mistress of his earlier days. Fearing exposure, Paurel resolves to release Miss Warren from her promise. The play ends in comedy, for just before the final curtain falls the audience see Paurel go to the telephone and arrange an appointment with a pretty woman.

A more artistic performance than Leo. Dittrichstein's Jean Paurel has not graced the New York stage in many seasons. He put into the character the soul of the artist. Paurel is selfish, vain, brutal and lovable at times, but always the true artist, and Mr. Dittrichstein's portrait of the opera singer is a masterpiece. The role calls for tenderness, severity, charm, polish, comedy and emotion, and Mr. Dittrichstein was wonderfully good in all its requirements.

He acted with exquisite tenderness the scene where he tells his rival that he fears the younger voice, and later, when he stands and listens to the applause given to Sonino—the applause bestowed upon him for the past twenty years as the greatest baritone of his time, Mr. Dittrichstein

was superb. In short, Dittrichstein gives the most artistic performance seen on our stage this season. Beverly Sitgreaves, as Sabittini, gave an excellent performance, bringing out admirably the vitriolic spirit of the jealous prima donna. It is one of the best characterizations this excellent actress has yet offered.

Virginia Fox Brooks, the daughter of the popular manager, Joseph Brooks, was entrusted with the important role of Ethel Warren, and scored a great personal hit. She has made great progress in her work since she was first seen here a few seasons ago in support of Phyllis Nelson Ferry, in "The Adventures of Lady Ursula," at the Maxine Elliott Theatre. In "The Great Lover" she gave strong evidence that she is an actress of ability. She also possesses a fine soprano voice.

Malcolm Bassett, as Sonino, played with fervor and dramatic power. He is a young actor with a future.

Camilla Bertolini, who, as Sonino's mother and Paurel's former mistress, appears only in the last act, made her performance stand out.

William Ricciardi, as an impulsive Italian leader, furnished a good deal of the play's comedy. Good performances were contributed by Arthur Lewis, as a throat specialist, and John Bedouin, as Paurel's valet. In fact, Cohen & Harris have given their new and brilliant star a fine cast and a superb production.

## "THE IRISH DRAGON."

Montank, Brooklyn (Louis F. Werba, mgr.)—*The Irish Dragon*, a comedy drama in four acts by Theodore Burt Sayre. Produced on Monday night, Nov. 8, 1915, by Edward E. Pidgeon, with this cast:

General Sir Terence Blake.....Gavin Harris  
Colonel Sir George Dashwood.....Eric Campbell  
Major Monsoon.....George Riddell  
Captain Hammersley.....Mario Marjaroni  
Captain Power.....Walter Gray  
Lieutenant Sparks.....Nicholas Jov  
Charles O'Malley.....Andrew Mack  
Count Considine.....John Hickey  
De Vaux.....William Parke Jr.  
Orderly.....Gilda Leary  
Lucy Dashwood.....Gilda Leary  
Mrs. Blake.....Mabel Mortimer  
Dora Power.....Josephine Stevens  
Judy McCann.....Julia Hoy  
A Maid.....Emily Thompson

SYNOPSIS OF SCENES: Act I.—The house of Colonel Sir George Dashwood, Dublin. Act II.—The country house of General Sir Terence Blake, in Galway. Act III.—The headquarters of General Sir Terence Blake, near Barcelona, Spain. Act IV.—A room in the house of General Sir Terence Blake.

Time of play—During the Napoleonic Wars. Place—Ireland and Spain.

It was well worth going to Brooklyn to see Andrew Mack's new vehicle, "The Irish Dragon," and it is pleasant to know that the comedian had a most successful week.

"The Irish Dragon" is a specially dramatized version of Charles Lever's famous novel, "Charles O'Malley," and it treats with the thrilling times and dramatic episodes of the Napoleonic Wars, during the period of 1812. The play was written by Theodore Burt Sayre, who wrote, besides many other plays, "Tom Moore" for Mr. Mack. "The Irish Dragon" ranks with his best. It has wit and action throughout.

Mr. Mack, who, of course, has several melodious songs to sing during the action of the play, renders them charmingly. The songs are "Judy McCann," "The Tear Drop and the Rose," "The Minstrel Boy," "Heart of Mine" and other songs. For the first time in his career he appears in a feminine disguise when he impersonates Judy McCann in the first act.

He appears as the genial, impudent and fascinating Charles O'Malley, the dashing young officer who, despite his military duties, finds time to make love to a charming young woman.

The play opens with a ball in the home of Col. Sir George Dashwood, in Dublin. The captain of the Irish Dragoons, in the person of Charles O'Malley, is present. He wagers a hundred pounds that he will kiss the charming daughter of the host.

O'Malley, through his Irish palaver, wins the girl over so successfully when they meet a month later at the home of Gen. Sir Terence Blake, in Galway, that he ventures to "pop the question." Before he can receive his answer, his rival enters, a quarrel ensues, which ends in a duel in which the hero is wounded. It takes him four months to recover. Then off to Barcelona and more duelling. But love triumphs in the end.

The role of Charles O'Malley was, of course, assigned to Mr. Mack, and his performance found much favor with the large audience present last Thursday night. He made a fine picture as O'Malley. The role is admirably suited to him. He is equally at home in comedy and in emotional scenes. Gilda Leary lent beauty and charm as well as talent to the role of Lucy Dashwood. Mario Marjaroni played with smoothness the role of O'Malley's rival.

Eric Campbell is, from a physical standpoint, the biggest actor we have ever seen, standing six feet six inches, and weighs, according to the manager, three hundred and sixty pounds. He is a good actor, playing with authority the part of Sir George Dashwood.

Josephine Stevens, a daughter of the late manager, Ben Stevens, had the ingenue role and gave a good account of herself.

The cast is long and space will not permit individual mention. All of the players lend good aid. The production is an elaborate one.

This week, Jefferson De Angeli appears at the head of a competent company in the successful farce, "Some Baby." Since Manager Werba has had the Montank under his direction business has been excellent.

Garden (Tuesday evening).—When the Young Vines Bloom. (Reviewed next week.)

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## "BRINGING UP FATHER."

York.—This musical farce comedy, from the McManus cartoons, with book by Thos. Swift and J. P. Mulgrew, and music by Thos. Swift and Frank Gray, has been touring the country by various companies for some time under Gus Hill's direction. The former one-night company, managed by Griff Williams, has been called for city stands, and played the Lexington, New York, week of Nov. 1, and the York, last week, with the following cast: Jiggs Mahoney, Walter Vernon; Mrs. Jiggs Mahoney, Louise Earl; Eleanor Mahoney, Geraldine Malone; Peggy Mahoney, Elaine Grey; Mrs. Holmes, Dolly Grey; Billy McGee, Bert Byron; Oswald, J. W. Bean; Tom Hamilton, Geo. Gould; Count Castillon, J. P. Fernlock; Mr. Sullivan, Tony Murphy; Fritz, Chas. Frank; Billy Sunday, Parson Harlow. College Chums of Eleanor: Clara Russell, Marie Atkins, Dixie McNeil, Adelaide Douglas, Aunette De Vine, Virginia Thompson, Katherine Kingston, Billy Weston, Emma Earle, Mabel Knowles, Irene Gracelin, Charlotte Walker.

Walter Vernon, as father, was kept busy with the "growler" and the beer keg, and the "bringing up" consisted principally of mother's efforts to wean him from the brew. At the finish he is standing on a keg, draining a large bowl of beer through a rubber hose. He is funny, and does not overdo the part. Louise Earl portrays a good character, as the Irish mother, and she loomed up well as a vocalist, in the third act, in operatic selections. The daughters are Geraldine Malone and Elaine Grey, and both are lovable, well behaved children, and sing and dance very well. Miss Malone, as Eleanor, is rather taken up with a count who turns out to be a counterfeiter, but she comes down to earth, and eventually becomes engaged to "Tom Hamilton," a real American, in which role George Gould acts and sings in approved fashion. Peggy, the sister, gets married to Billy McGee, played by Bert Byron, before father gives his consent. J. W. Bean played an effeminate butler, who sings falsetto and yodels.

Dolly Grey looked stately as the society woman, who coaches "Mother," and offered several contralto selections, alone and with the chorus.

J. J. Fernlock, as the Count, did good work with a likely dialect, and Tony Murphy, as Father's pal, who liked to kid him, was acceptable.

The chorus was placed to advantage for general effect. Among the musical numbers were: "Suzannehanna Love," "America, I Love You," "The Same Old Sweethearts," "Roll On, Silvery Moon," "Love, Love, Love," "Songs of Old Erin," "Love Is a Gift," "A Little Bit of Heaven," "Moving Picture Mary," "Wild Irish Rose," "I Want You," "Sweet Kentucky Lady," "Tango Moon," "When I Was Twenty-one," "Back in Old Dubuque," "I'm a Lonesome Melody" and "Love Is King."

The staff: M. T. Middleton, general representative; Griff Williams, manager; Al. Ruhand, business manager; J. T. Hoffman, advance agent; Frank M. Miller, musical director; Tony Murphy, stage manager; A. Tillett, carpenter; Chas. Scott, property man; B. V. Noyes, electrician; Madame Grace, wardrobe mistress.

Irving Place (Rudolf Christians, mgr.)—*Hohelst tanst Walzer* ("Her Highness is Dancing"), operetta in three acts by Julius Brammer and Alfred Gruenwald. The cast included: Dominik Gaudensdorf, librarian, Willy Frey; List, his daughter, Emmy Nickless; Plunderer, innkeeper, Ernst Robert; Feperl Gischwandner, music teacher, Hans Unterkircher; Aloisius Strass, Angelo Lippich; Karl Gaudensdorf, housekeeper, Flora Arndt; Knacker, Curth Maubrey; Princess Marie, Margaret Christians; Frau von Kalesch, court lady-awaiting, Lina Haenseler; Didi, waiter, Helmut Falk; Stangelmeyer, Eugen Keller; Martha, Selma Weber; Count Bendt, master of ceremonies, Otto Meyer; Prince Victor Bogumil, Arnold Jacobson; Princess Crescentia Luise, Amy Ansell; Baptiste, valet, Ludwig Koppe. The production was the greatest success of this season, and the enthusiastic reception accorded it should warrant a longer run than the usual short week which would make so pretentious an offering hardly worth while. The play itself is pleasing, the music lovely, containing a goodly number of bits, and the scenery, as well as the costumes, a real treat to the eye. Emmy Nickless and her partner, Hans Unterkircher, scored well deserved triumphs, with Angelo Lippich a close third. Miss Nickless is the possessor of an extremely pleasant and well carrying voice, a splendid and temperamental dancer and an actress of considerable ability, a combination which cannot fail to bring her unlimited success anywhere. Fr. Christians looked very well, especially in the last act, first in a blue satin gown, and then in the always becoming bridal dress, and made up by this for her deficiencies as a singer. The youthful team, Ansell-Jacobson, though both irritating the audience somewhat through their pronounced American accent, pleased with a graceful and well executed duet and dance, which had to be repeated. The smaller roles were all well taken care of.

The play is now in its second week. Berolingo. (Continued on page 26.)



## OUT OF TOWN NEWS

### CINCINNATI.

At the dinner of the Musicians' Club, Dr. Ernst Kunwald, director of the Cincinnati Symphony Orchestra, mindful of the bountiful supply of vocal talent, suggested that these voices might well be molded into an organization for the presentation of opera. This was expert opinion, and has aroused no little enthusiasm. One newspaper, *The Times-Star*, whose owner is closely associated with the musical uplift of Cincinnati, says: "Cincinnati is as well equipped as any American city of its size to create and support a local grand opera organization of a non-professional character. Cincinnati would at once be able to provide a superb chorus, an orchestra which would more than meet all re-

and May Belle. The Follies of Pleasure come 21. PEOPLE'S.—The Tango Girls are coming 14. Last week the Funmakers offered two burlesques, "The Daddies" and "My Uncle from the Country." Layette Darling, June Clifford, Margie Catlin and Marie Lewis won the approval of the crowds "right off the reel." The dance by Zira was appreciated.

WALNUT STREET, STRAND, HEUCK'S OPERA HOUSE, ORPHEUM, FAMILY, LYCEUM, motion pictures.

#### THESPIAN NOTES.

THE WALNUT HILLS BUSINESS CLUB will give its annual theatrical performance at the Orpheum, Dec. 2.

J. J. MURDOCK, of the B. F. Keith Circuit, spent a day here.

"JIM" DECKER came in advance of "Life." AT THE Electrical Exposition at Music Hall, week of 29, there will be 800 telephones installed

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quirements, and a large group of soloists who would be easily susceptible to training. The addition of such an opera organization to the orchestra and the festival forces would round out an incomparable musical trinity.

GRAND OPERA HOUSE (John H. Haylin, mgr.)—Henry W. Savage offers "Sarl," Nov. 15, with Mizzi Hujos. Last week, Maude Adams, the incomparable comedienne, revived two of her old successes, "The Little Minister" and "What Every Woman Knows." She was still the same delightful Babbie that the "Old Guard" recalled with such enthusiasm. Her charm is abiding—the asset of a most engaging personality. Fred L. Bruce-Tilden was the Gavin Dishart of the cast. J. M. McFarlane's Bob Dow was an admirable piece of acting. David Torrence made an excellent Thomas W. Hammond. The three elders were well portrayed by Wallace Jackson, R. Peyton Carter and Charles Gay. Miss Adams was seen later in the week as Maggie Wylie, in the other Barrie comedy, "Potash & Perlmutter" comes 22.

LYRIC (Carl Hubert Heuck, mgr.)—William A. Brady introduces "Life" 14, after a week of "Peg o' My Heart." Cincinnati was very gracious to the new Peg, Florence E. Martin, after a familiar acquaintance with both Miss Ryan and Laurette Taylor. An excellent supporting company included: Herbert Ranson, as Jerry; Lillian Kemble Cooper, as Ethel; Leslie Leigon, as Mrs. Chichester; Frank Burbeck, as Solicitor Hawkes; and Joseph Alenton, as Alaric. "The Only Girl" is coming right back 21, for a Thanksgiving week engagement.

B. F. KEITH'S (John F. Royal, mgr.)—Gertrude Hoffmann will be the headliner 14, in "Sumurun," the wordless play of Max Reinhardt, in which fifty people take part. Others include: The Big City Four, Harry Holman, in "Adam Kiljoy"; Patricia and Myers, in "The Dancing Fools"; James Thompson and company, in "The Burglar's Union," and the Palzer Sisters. Pathe's Weekly.

NEW EMPRESS (George F. Fish, mgr.)—The Midnight Motorists come 14. Others: Florence Modena and company, in "Bargain Mad"; the Four McGoods and Tates, Lily Lenora and Irma Komlosky, Sam Hood and the Howard Sisters, pictures.

EMERY AUDITORIUM.—Louise Homer was the soloist at the concerts 12, 13, given by the Cincinnati Symphony Orchestra.

GERMAN (Ernst Otto Schmid, mgr.)—The German Stock Co. will present Karl Dietz and August Meyer-Elgen, in "Die Rauber"—Schiller birthday presentation.

LITTLE PLAYHOUSE (Helen Schuster-Martin, directress)—J. M. Barrie's "Rosalind," with Mrs. Schuster-Martin in the title role, will be offered 16, 17, 18. Two other one act plays will also

NEVER WAS MELODY MORE LINGERING, MORE

# "COME BACK

WORDS BY JACK MAHONEY.

HERE TOO, OUR NATION-WIDE ADVERTISING CAMPAIGN HAS SAID IT SAW IT AND FIFTY-SIX MILLION EARS WANT TO HEAR IT

IF YOU WANT TO LEAVE THEM LAUGHING WHEN YOU TAKE LAUGH, SING THE

# "YOU'D NEVER THAT OLD HOME

BY HOWARD JOHNSON AND WALTER DONALDSON

WE PICKED RIGHT WHEN WE SELECTED "BEATRICE FAIRFAX" WHO KNOWS AND THEY WILL TELL YOU THAT

# "BEATRICE

PLEASE TELL

YOU WILL GET MORE REAL LAUGHS OUT OF THIS SONG THAN YOU WILL CATCH 'EM. "YOU CAN'T GO WRONG WITH A FEISTY

SINCE BALLADS HAVE THE CALL, WE HAVE FORTUNATELY BEEN TO MAKE GOOD. THAT'S WHY THE PERFORMERS

# "IF WE CAN'T BE THE SALES WE'LL JUST BE THE

By JIMMIE MONACO and JOE McCARTHY. IS ADMITTEDLY "YOU CAN'T GO WRONG"

THE ONE SONG THAT HAS NO OPPOSITION IN A CLASS BY ITSELF.

SING A HIT  
BE A HIT!

# "NOR

THE LAND OF THE

BY JOE McCARTHY

NOW BEING SUNG BY MORE HEADLINERS, TWO-A-DAYS, THREE-A-DAYS AND FOUR-A-DAYS TO HEAR THE SONG THAT THEY HAVE READ ABOUT.

be given—"The Swan Song" and "Hilarion." Harold Heator and Minnie Stewart will be of the support.

OLYMPIC (Harry Hart, mgr.)—The Cabaret Girls are coming 14 with Choceceeta. Last week the Big Craze held forth, with Princess Oldline in a dance for the finale. Harry Fields was seen to advantage in "New York in Two Reels." He had much able assistance given by Ben Hilbert, Tom Barrett, Louis Naden, Frank Carey, Hazel Ford

for a demonstration of long distance talking from Cincinnati to San Francisco.

THE CINCINNATI SYMPHONY ORCHESTRA scored a triumph at Oxford, where Miami University Auditorium was crowded. Conductor Ernst Kunwald received an ovation.

MANAGER JOHN H. HAYLIN has gone to his winter home at Miami, Fla.

A RECENT Grand Opera House booking is "My Home Town Girl."

NOTE—All the numbers issued by If interested, kindly communicate with

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# THRONE ROOM

really means Fame! Glory! performers who is looking for ne? Those in the vocalizing al are using "FEIST SONGS!" the name and address of the

WITH ANY FEIST SONG."

RALPH EDMUNDS and BEN STERN, of the Metropolitan Opera Company, of New York, have closed for three performances of the Russian Imperial Ballet, at Music Hall, in March.

"THE YELLOW JACKET" will be a New Year's attraction at the Emery Auditorium, week of Jan. 17.

AVONDALE'S \$60,000 picture house—the Forest—built by the Auditorium Theatre Co., in which Lee Ash, George W. Harris and others were interested, has been turned over to I. W. McMahon, of McMahon and Jackson, and Charles Schoen-gold. The price has been cut to ten and five.

AT POWER HALL, the north wing of Music Hall, Nov. 18-20, Nuremberg will be produced on the occasion of a typical Kirmess for the benefit of the Austro-German Hungarian Red Cross Fund.

CINCINNATI'S MUSICIANS' UNION "fell down" in their attempt to control the number of musicians in each motion picture theatre. The latter refused to agree to the supervision at a Chamber of Com-

lama CHAMBERS, of the musical colony, became the bride of Harold Wilson, 3.

CHARLES MAKINS, of "Sari," was dined here en route to Dayton.

MISS MIGNON was the daintiest creature on the Keith stage and her act an unqualified delight.

Crowds always like Ed. Reynard and his ven-triloquial eccentricity. "Seth Dewberry in Hicks-ville," made a hit with Empress audiences.

"AN INNOCENT BYSTANDER" proved an excellent little sketch of New York life, in which Homer Miles and Helen Ray appeared at Keith's.

LOCKHART and LADDIN are great gloom dispellers. They put on a laugh extractor in "A Brave At-tempt at Suicide."

ANOTHER Empress turn was provided by Ray Belmont and Mattie Hart, who were seen in "The Man, the Girl and the Piano."

THE PRINCETON TRIANGLE CLUB present "The Evil Eye," at Emery Auditorium, Dec. 23.

PEARLE DAVENPORT, at the Empress, collected

SIMPLY GOT THERE ON ITS MERIT IS SOMETHING FOR YOU TO DECIDE. THE FACT REMAINS THAT

# WE WITH SOMEONE IN LOVE WITH YOU"

CAMPAIGN MAY HAVE HAD SOMETHING TO DO WITH IT. BY AL PIANTADOSI and GRANT CLARKE

TING. MORE CAPTIVATING. A HOT-OFF-THE-BAT-HIT!

# ACK, DIXIE"

MUSIC BY PERCY WENRICH.

THE MERITS OF THIS SONG SO THAT FIFTY-SIX MILLION EYES "YOU CAN'T GO WRONG WITH A FEIST SONG."

FINAL BOW OR IF YOU WANT TO START THEM OFF WITH A NOVELTY RAG SONG

# EVER KNOW TOWN OF MINE"

HOOK UP WITH A HIT. SING A HIT, BE A HIT.

THE ONE BIG COMIC SONG OF THE SEASON. ASK ANYONE OLDS FIRST PLACE IN THE FIELD OF COMIC SONGS.

# FAIRFAX"

WHAT TO DO!

OUT OF ANY COMEDY SONG YOU EVER SUNG. CATCH LINES THAT BY JOE MCCARTHY, GRANT CLARKE AND JIMMIE MONACO.

ABLE TO SUPPLY THE PERFORMER WITH MATERIAL WITH WHICH (STICK TO "FEIST SONGS." FOR INSTANCE:

# THE OLD SWEETHEARTS, SAME OLD FRIENDS"

OF THE MOST SUNG SIMPLE BALLADS IN PUBLIC DEMAND. WITH ANY FEIST SONG!"

BE COMPARED WITH NOTHING AND NOTHING CAN BE COMPARED TO IT.

# WAY"

MIDNIGHT SUN

ND FRED FISCHER

ANY SONG ON THE BOARDS, AND DON'T FORGET THAT OVER FIFTY-SIX MILLION EARS WANT G THAT WILL HELP YOU "REACH THE THRONE ROOM."

SING A HIT BE A HIT!

published for band and orchestra. With our B. & O. Department.

Inc. ST. LOUIS 441 Holland Bldg 7th & Olive Sts. SAN FRANCISCO Panagon Thon. Bldg.

merce conference.

KATHERINE L. STURM was granted a divorce from Bernard Sturm, a violinist, of the Cincinnati Symphony Orchestra. It was a case of too much temperament on the musician's part.

ALL THE down-town hotels are running to ca-barets. At the Sinton Hyla Allen, Billy Turner and company came from the Castle Summer house, New York.

socks for the American Red Cross, to give to Aus-trian soldiers on Christmas.

THE IMPERIAL HAWAIIAN SEXTETTE, once with the "Bird of Paradise," are singing in the Havlin Grill.

THE KEITH dozen act show was called "A Festi-val Week." One familiar act was Charley Grape-win and Anna Chance, in "Poughkeepsie."

THE VALDOS scored a laughing hit at the Em-press.

ALICE METCALFE, Lucy Rutledge and Isadore Cohen were heard in a recital at Shilliton Recital Hall.

CAPTAIN MAX GRUBER and his trained animals were the sensation at Keith's. Minnie proved an "elephantine lady" of wonderful sagacity.

DURING "Sari's" engagement friends of J. K. Murray are to dine him. Both he and his wife, Clara Lane, are old Cincinnati favorites.

SIOUX FALLS, S. D., has invited the Cincinnati Symphony Orchestra to take part in a four days' music festival, in May. Other engagements may prevent.

NOVWOOD'S SUNSHINE GIRLS are to offer "Sally Lunn" and "A Broken Engagement," at the Sharp-sburg Auditorium, Dec. 10.

CARL HUBERT HEUCK is back from a flying trip to New York.

THE DRAMA LEAGUE gave a reception, at the ballroom of the Gibson, 11, for Mrs. E. B. Bland-el and Harold Heaton, of Chicago, who are appear-ing at the Little Playhouse.

Rochester, N. Y.—Lyceum (M. E. Wolf, mgr.) Rochester Orchestra Nov. 15, "The Girl from Utah" 16, 17, "My Home Town Girl" 18-20.

TEMPLE (J. H. Finn, mgr.)—Bill 15-20: Alex-ander Carr and company, Henriette De Serria and company, Josie Heather, Jones and Sylvester, Kolb and Harland, Corelli and Gillette, Erford's Sensa-tion, and Pierlert and Schofield.

FAMILY (J. H. Fennevessy, mgr.)—Bill 15-17: Theo and Boys, Rosedale Singers, Norwood and Anderson, Four Van Staats, and Harry Coleman.

LOEW'S (I. Keun, mgr.)—Bill 15-17: William Watson, Eckhoff and Gordon, Goelett, Harris and Morry, and Gabby Bros. and Clark.

BAKER (E. Walters, mgr.)—Billed for 15-20: The Great La Follette, Jack O'Brien, Frances Kelly, Morgan Brown and Sadie Simmons, Lofraing and Mitchell, Beatrice Graham and company, Madle and company, Barrett and Bayer, and Tur-ner and Grace.

CORINTHIAN (J. Glennon, mgr.)—The City Sports 15-20.

VICTORIA (J. Kelly, mgr.)—Vaudeville and photo-plays.

THE Temple had fine houses week ending 13, and the bill was one of the best of this season, topped off with Mercedes and the sketch, "Woman Proposes."

ANGELO'S DREAMS IN MARBLE scored heavily at the Baker week ending 13.

PHIL OTT and BILLY ARMSTRONG were real hits with the Cracker Jacks, and drew business at the Corinthian.



## NEW YORK CITY.

(Continued from page 25.)

## "BACK HOME."

Cohan's (James J. Brady, mgr.) *Back Home*, a comedy in three acts by Bayard Veiller. Produced by Selwyn & Co., on Monday night, Nov. 18, 1915, with this cast:

Benjamin Bisbee Barbee.....	Wallace Owen
Mary.....	Marion Lee
Judge Priest.....	John W. Cope
Jefferson Davis Pointdexter.....	Willis P. Sweatnam
Sally Priest.....	Phoebe Foster
J. Wayne.....	Charles B. Wells
Cassius Nash.....	Richards Hale
Florence Hardin.....	Miriam Doyle
Sherry Suggs.....	Kenneth Miner
Hank Smathers.....	Bert B. Melville
Robert Carter.....	Sydney Booth
Mink Satterfield.....	Robt. M. Middlemas
Buddy.....	Fred J. Goodrow
Ninnie.....	Violet Howard
A Circus Billposter.....	George Andrus
Dr. Smith.....	Harry MacFayden
Shelby Johnson.....	Donald Harold
Joe Johnson.....	Patrick Shannon
Jim Satterfield.....	Robt. M. Middlemas
Ned West.....	Wilson Reynolds
Gideon Gill.....	Theodore Hamilton
Steve.....	William J. Gross
Clerk of the Court.....	John Hodgson
Court Attendant.....	Donald Harold
Judge Winston.....	Charles F. Moore

**SYNOPSIS:** Act I.—Public Square in Wayneville. Act II.—Living Room in Judge Priest's Home. A Week Later. Act III.—The County Courthouse. The Next Morning.

The Play Staged by Ira Hards.

If you liked "The Old Homestead" and "Way Down East" (and who did not), you will thoroughly enjoy Mr. Veiller's comedy, "Back Home," founded on Irvin S. Cobb's famous "Judge Priest" stories in *The Saturday Evening Post*. One of the stories, "The Last Charge of Forrest's Cavalry," was printed in last week's issue of that popular weekly.

This new play from the pen of the author of "Within the Law" was a little disappointing, but at the same time it is worth a visit, for it is excellent in characterization and has many amusing types. It is rich in sentiment, sympathy and humor. Judge Priest, the lovable, and Jefferson Davis Pointdexter, his humorous darky servant are, of course, the most important persons in the play.

Mr. Veiller in preparing the Cobb stories for the theatre managed to retain their atmosphere. He has not followed any particular star, but has taken several incidents in several of the "Judge Priest" tales.

"Back Home" concerns Robert Carter, a magazine writer, who comes to Wayneville, Ky., to investigate child labor in the cotton mills. He calls on the leading citizen, Judge Priest, a veteran of the Civil War, and presents to him a letter of introduction from his old commander, General Pryor. Carter falls instantly in love with the Judge's daughter, Sallie, and while talking to her he sees the foreman of the mill kick a small boy. Carter becomes enraged, and in a fight kills the bully. As Carter is a Northerner, the mob seeks vengeance, but Judge Priest is determined that Carter shall have a fair trial.

It looks black for Carter, for Cassius Nash, the young prosecuting attorney, is anxious to convict him by fair means or foul, and thus make a record, for he is out to get the nomination against Priest for circuit judge.

Judge Priest tricks Hale into drafting a jury of Confederate veterans. The Judge leaves the bench during the trial and turns the court over to another justice. Priest is now a witness, and declares to the jury that the grandfather of Carter was a hero in the Confederate Army, and had fought beside him, and when Jeff, the colored servant, heard playing a flute outside, the jury of old soldiers are aroused to such an extent that Carter is acquitted, and three cheers are given for his hero grandfather.

While John W. Cope did not physically resemble the Judge Priest that Cobb drew, he was, nevertheless, excellent. John Cope, in our humble opinion, is one of the best actors in America, and anything that he does on the stage has the touch of the true artist. He made the Judge lovable and humorous, a kindly old gentleman whom everyone loved and who loved everyone, except the wicked. His dialect was flawless.

Willis P. Sweatnam, as the darkey, Jeff, who wanted to own every flashy vest, tie and pair of shoes he saw, was never funnier than in this play. He is responsible for much of the fun in the play.

Phoebe Foster was a pretty and fascinating Sallie Priest, and she played with refreshing girl-fishness. In the court room scene she scored in an emotional scene.

An excellent performance was contributed by Sydney Booth, as Carter, and Richards Hale was the prosecuting attorney. He gave a good performance, but talks much too fast. A real comedy hit was furnished by Kenneth Miner, as the sheriff. The veteran actor, Theodore Hamilton, appears in one scene, and was given a rousing reception. A word of praise is due little Fred Goodrow for his fine work in a pathetic scene. As the little boy who was kicked, and who was so ill he could not go to the circus, this juvenile actor was splendid. The rest of the players have "bbs," and all do well. The real circus parade at the end of the second act was a pleasant feature.

Coupon.

**Metropolitan Opera House.**—The grand opera season for 1915-16 opened Monday night, Nov. 15, with *Samson et Dalila* as the bill. Enrico Caruso sang the role of Samson, and Margarete Matzenauer was Dalila. The house was filled to overflowing.

## CHICAGO VAUDEVILLE.

Nov. 15, 1915.

## PALACE.

Albert and Irving, clever male dancers, opened with impromptu steps.

Bert Melrose clowning through famous fall, getting same big hand awarded at Majestic two weeks ago.

Three Steindel Brothers got four bows rendering classics on string instruments and piano. "Araby" and "Everybody Rag With Me" served as encores.

Ruby Norton and Sammy Lee sang and danced entertainingly. Sammy imitated Jolson singing "Grown Up Ladies." Ruby used high class song. They put over "Hypnotizing Man" number used last season, and closed with "Pigeon Walk."

Will M. Cressy and Blanche Dayne got many laughs with "One Night Only" sketch, showing star stranded in rube town. The freak signs proved amusing.

Johnny Dooley and Yvette Rugel repeated act seen at Majestic some weeks ago. Rugel interpolated "Boarder" song.

Gus Edwards' Song Review differs from last year's in use of publisher's song, Felst's "Norway" being featured. Cute Cuddles still gets big featuring, while George's Charlie Chaplin and other imitations go over nicely. Edwards leads youngsters through swift paces.

Next week: The Four Mortons, assisted by Frank Sheen; Lasky's Society Buds, with Clark and Bergman; Una Fairweather, Johnny Singer and Ziegler Twins, Joe Cook, Boy Harrah Troupe.

## MAJESTIC.

Arthur Barat opened with iron nerve exhibition, assisted by Mlle. Heloise. It made a good opener. Shirl Kives and Ben Harrison alternated chatter and song, featuring "Song of Songs" and "Opera Rag."

James F. Dolan and Ida Lenbarr's burglar act, called "Taking Chances," with Len Emery supporting, had dramatic thrills and laughs.

Harry and Eva Puck featured "Kallaloo." All their other songs are especially written. Harry pianologued with "California and You" and "Little House Upon the Hill." They made nice impression.

George Felix, with Emily and Clara Barry, put over good light comedy and sang new "Chinatown" song and "Moonlight Bay."

Prince Lal Mon Kim, Chinese tenor, sang in splendid voice. "Garden of Roses," "Lull Me to Rest" and "When I Leave the World Behind" were rendered in English. He also sang Chinese songs.

Valerie Bergere, supported by Herbert Warren, Katherine Kavanagh, Harry M. Smith and Effie Bordin, has splendid vehicle, "A Bowery Camille."

Eva Tanguay proved same old drawing card. She sang "America, I Love You" and several exclusive songs written around herself, and made tremendous hit.

James Dutton and company closed the bill with neat horse and dog show.

Next week: Lillian Russell, Paul Armstrong's "Woman Flirtations," Alldan and Duddy, Paul Conchas, Volinsky, Merle's cockatoos, Eva Shirley, Kerr and Weston Teddy.

## MATTHEWS AND JACOBS.

There is something new in vaudeville. It is an agreement by which two agencies book two houses in partnership. One agent looks after the show in one house, but places material in the other, and vice versa. J. C. Matthews books Kansas City and Charles Jacobs, of Denver, books Denver.

The new arrangement permits vaudeville to open up in Utah, New Mexico, Wyoming and Colorado, as it never has before. Mr. Jacobs thinks the time is ripe for development in those and other States, and with the good material thus guaranteed sees big success ahead. He argues that the managers out that way have had enough of artists trying Dutch, black and Irish in one act. That sort of versatility has seen its day; what is wanted is someone good in a particular line. The acts that have been making that country were of a very inferior nature. The same acts came along each year with the same jokes and the same costumes, in many instances.

The Kansas City Empress will play five acts, split weeks, and the Denver Empress will play bills of the same kind, using material off both the Pantages and Sullivan-Considine Circuits.

## VIOLA ALLEN JOINS HACKETT.

It was announced last week that James K. Hackett has arranged with Viola Allen to appear as a co-star with him in "Macbeth." Mr. Hackett to appear in the title role, with Miss Allen as Lady Macbeth. They will begin their season Jan. 10 at the Hollis Street Theatre, Boston, and later will be seen in New York.

Mr. Hackett and Miss Allen will also be seen in "Othello," "As You Like It," "Twelfth Night" and "The Merry Wives of Windsor."

## MARCELLE TO RETURN.

Mlle. Marcelle, who plays the leading role to Annette Kellermann, in the latter's new Fox feature, will leave Kingston, Jamaica, where Herbert Brenon is directing this mammoth film, and sail for New York within a few weeks. La Petite Marcelle must secure several trunks full of new gowns for the big scenes of Miss Kellermann's "Million Dollar Feature," as well as for the several three reel subjects in which Mr. Brenon will star the little French girl.

## CENSOR SUPPRESSES SHAW SKIT.

Word comes from London, Eng., that "Flaherty, V. C." George Bernard Shaw's skit on recruiting, which was produced at the Abbey Theatre, Dublin, has been suppressed by the censor.

## GUS HILL'S CIRCUIT.

Gus Hill returned from his Western trip last Monday, and informs us that his new circuit is an assured fact. He has secured some of the best Stair & Havlin houses, and is negotiating for Philadelphia, New York and a few other points, and will be ready to announce full particulars later this week.

## T. M. A.'S SHOW COLORS.

Charity, whom he had denounced as a blind goddess, was made to see the plight of George Carvete in Pittsburgh, Pa., last week. His plea to society for a single "fighting chance" for his wife and himself was published in *The Pittsburgh Dispatch*, and the man who described himself on Thursday as "homeless, hopeless, hungry and beaten, abandoned even by charity," was transformed into a warmly-clothed, sufficiently-fed man, with his shelter assured, his passage to his home in his pocket and his wife as well cared for as himself. They were the beneficiaries of the good offices of the Theatrical Men's Association and of a Pittsburgh physician, both attracted to the lot of the unhappy couple by the running of the story.

Carvete and his wife are professionals, broke by the advent of the movies. The story of their experiences aroused Earl O. Gunther, president of Pittsburgh Lodge, No. 37, of the Theatrical Men's Association, and he got in touch with Mr. and Mrs. Carvete, supplied them with money for food, and invoked the aid of the lodge in their behalf, though they are not members of the organization. Tickets were bought to send Carvete and his wife home to Rochester, N. Y., rent due on their rooms was paid, and they were given money for meals while in Pittsburgh.

## TWO "MRS. McCHESNEYS."

The success of "Our Mrs. McChesney," Ethel Barrymore's latest starring vehicle, has been so pronounced at the Lyceum Theatre, this city, that Alf Hayman, managing director of the Charles Frohman Co., has agreed to Miss Barrymore's suggestion to send another "Mrs. McChesney" Co. on the road.

According to the arrangement reached Miss Barrymore will engage the company, rehearse it, and from New York City direct its road tour.

In expressing herself on the subject, Miss Barrymore said: "I am simply following the example of my grandmother, the late Mrs. John Drew. I have always tried to follow her example. I married, as she did; I have a family, as she had, and now I want to take up the producing of plays as she did."

## HIPPODROME BOX OFFICE OPEN DAY AND NIGHT.

The announcement comes from the New York Hippodrome that the box office of that big playhouse will never close, starting Nov. 16, when the seats were put on sale up to 1916, including the Thanksgiving Day seats and those for Christmas and New Year's. Four box offices will be open during the day, from nine in the morning until ten at night, and after that hour one office will never close—twenty-four hours daily—to meet the extraordinary demand.

## MISHLER RETIRES.

I. C. Mishler, who, for over twenty years has been known as a manager of theatres in several cities in Pennsylvania, has announced his retirement from the theatrical business, and to prove his sincerity he last week leased to the Triangle Film Corporation the Mishler Theatre, in Altoona, Pa.

The policy of the house will be changed to that of pictures of the Triangle Company's productions.

## GREATER THEATRES CO. OFFICERS.

C. S. Jensen, J. L. Gottstein, F. V. Fisher and J. Von Herberg are named as officers of the Greater Theatres Company, the \$500,000 corporation that will operate the new Coliseum, in conjunction with the Liberty, Alhambra and Mission theatres, in Seattle, Wash., and the Columbia Theatre in Portland, Ore.

## "THE WAYNEVILLE BUGLE."

The above is the name of a weekly paper of eight pages, which General Press Representative Charles Hayes has issued for Selwyn & Company in the interest of "Back Home," at the Cohan Theatre. It is gotten up like a country weekly, and its paragraphs concern the characters in the play. It was distributed to the audience on Monday night, and made a distinct hit.

## HOWARD-STANLEY.

Edith L. Stanley, only daughter of J. P. Stanley, a pioneer resident of Petaluma, Cal., and Samuel A. W. Howard, an actor, of Pittsburgh, Pa., were married Nov. 3, at the Mission Congregational Church, in San Francisco, the Rev. E. B. Hart officiating.

## DINNER TO ABE THALHEIMER.

The friends of Abe Thalheimer, the vaudeville agent, will give him a dinner at Shulien's Restaurant, in West Forty-seventh Street, on Monday night, Nov. 22, at 11.30 p. m.

## E. J. MURRAY MUSIC CO. REMAINS.

E. J. Murray informs us that he has not sold out his music business. He has dissolved partnership with Curt E. Young, but will continue to do business as the E. J. Murray Music Co.

FREDERIC THOMPSON has returned to New York, improved in health, and is at work upon several motion picture stories.

MARIE PETIT, with the Walker Whitehead company, was entertained by her Omaha friends during the engagement in that city.

TINA LERNER BACHNER, Russian pianiste, has brought suit in the Reno, Nev., courts for divorce from Louis J. Bachner.



# A GREAT TEAM

Just at present playing pretty nearly all the vaudeville houses in America. Wherever you hear one, you are always sure to hear the other; the above refers to our

## 2 SENSATIONAL HITS 2

# THE LITTLE GREY MOTHER WHO WAITS ALL ALONE

By BERNARD GROSSMAN and HARRY DE COSTA. This is the song that in the past six weeks has created history. Without a doubt the greatest song of its kind published at the present time, and never has there been an occasion when sung that it hasn't taken the audience by storm.

ORCHESTRATIONS IN SEVEN (7) KEYS

Bb (d to eb)—C (e to f)—D (f sharp to g)—F (a to bb)—G (b to c)—Ab (c to db)—Eb (G to ab)

# SHE'S THE DAUGHTER OF MOTHER MACHREE

Words by JEFF NENARB. Music by the world famous composer, ERNEST R. BALL. Once again we must quote Mr. Ball, just to say that this week he is playing at the Colonial Theatre, N. Y., and, although, as you all know he has written some of the greatest song successes of the period, he claims that he has never had one that receives more applause or goes better with his audiences than this quaint little Irish ballad.

ORCHESTRATIONS IN SEVEN (7) KEYS

D (a to a)—C (g to g)—Bb (f to f)—Ab (eb to eb)—G original (d to d)—F (c to c)—Eb (bb to bb)

QUARTETTE ARRANGEMENTS FOR MALE, FEMALE AND MIXED VOICES

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### SEATTLE, WASH.

MOORE.—Ruth St. Denis Nov. 18-20. Standard Grand Opera Co., of Seattle, in "The Flying Dutchman" and "Merry Wives of Windsor," 25-30. METROPOLITAN is dark and opening not announced.

ORPHEUM.—Houdini headlined the bill 8-13, and scored usual hit. Bill 15-20: Ballet Divertissements, Lew Hawkins, Gen. Ed. Lavine, Flying Wuerntz, Mysteria, Nonette, Laura Nelson Hall and company.

EMPEROR.—Menlo Moore's "Young America" held the headline honors 8-13.

NEW PANTAGES.—"The Green Venus," with Bothwell Browne and Francis Young, was the stellar attraction 8-13. Bill 15-20: "Girls of the Orient," Morgan and Gray, John and Mae Burke, Frances Dyer, Four Portia Sisters.

GRAND.—Bill 11-13 included: Walker and Du Fresnoe, Hesse, the Olds, the Thompsons, Clifford and Willis, and pictures.

SEATTLE, TIVOLI and LYRIC are dark. AMERICAN (formerly Lolo).—Vaudeville has been discontinued here, and feature photoplays are now the attractions.

LIBERTY, ALHAMBRA, MISSION, MAJESTIC, COLONIAL, CLEMME, ALASKA, MELBOURNE, MADISON and CLASS A, feature photoplays, with orchestras and vocalists.

BRADKERS, GERMANIA, AMERICAN, HOF BRAU, 20.

TATE'S, SAVOY, BUTLER, RATHSKELLER, RADEN and CITY, cabaret shows.

HIPPODROME.—"Society Circus" was an extra attraction 8-13. Dancing is a regular attraction. DREAMLAND.—Dancing.

SHUTE'S AMUSEMENT PAVILION has closed until Jan. 1.

### DETROIT, MICH.

GARRICK (Richard H. Lawrence, mgr.)—"The Ware Case" Nov. 15-20.

DETROIT (Harry Parent, mgr.)—Lola Bolton and John Welch scored in "Twin Beds," 8-13. "Ziegfeld's Follies" 15-20.

LUXEM (A. R. Warner, mgr.)—"Bringing Up Father" 15-20.

AVENUE.—The permanent stock company presented "Damaged Goods" to good houses 8-13.

TEMPLE (C. G. Williams, mgr.)—Bill 15-20: John O'Malley, the Schmeltans, Lina Abarbanell and company, Moran and Wiser, Nine White Hussars, Lloyd and Britt to fill.

ORPHEUM (Chas. H. Miles, mgr.)—Booked by Loew Circuit. "Everybody," a unique allegorical sketch, scored a well deserved hit as the feature act 8-13.

MILES (Geo. A. Harrison, mgr.)—A. B. O. bookings. "The Office Girls," a miniature musical comedy, was the headline attraction 8-13.

GAYETY (J. M. Ward, mgr.)—The Tourists 15-20.

CADILLAC (Sam Levy, mgr.)—Lady Buccaneers 15-20.

FOLLY (Hugh Shutt, mgr.)—Stock burlesque. Whirl of Pleasure 15-20.

ALBANY, N. Y.—Harmanus Bleecker Hall (Harry S. Carter, mgr.) New York Symphony Orchestra, with Mischka Elman, in concert, Nov. 15. "Dancing Around," with Al. Jolson, 16, 17, Aborn Opera Company, in "The Bohemian Girl," 18; "The Girl from Utah" 19, 20.

EMPIRE (Jas. H. Rhodes, mgr.)—Burlesque is crowding this house at each performance. Harry Hastings' Big Show 15-20, Star and Garter Show 22-27.

PROCTOR'S GRAND (Jos. P. Coyne, mgr.)—Vaudeville 15-17; Darktown Revue, Flying Henrys, Bernard and Shaw, Gus Nagar Trio, Gilson and De Mott, and Gleason and Houllhan. For 18-20: Kenny and Hollis, Dave Wellington, Walker and Ill. Alf. Grant, Packard's trained seals, Sabina and Bronner, and Pathe Weekly Pictures.

PROCTOR'S LEXLAND (John Burns, mgr.)—Continuous vaudeville and pictures.

MAJESTIC (Emil Delches, mgr.)—Vaudeville and pictures.

COLONIAL (B. S. Moss, mgr.)—Photoplays. CLINTON SQUARE, BROADWAY, STAR, PEARL, PROCTOR'S ANNEX, PALACE, DELAWARE AVENUE, FAIRYLAND, WHITE WAY, CLINTON, HUDSON, PEOPLE'S, PARKWAY, CENTRAL and ORPHEUM, moving pictures only.



# MELODY LANE

BY JACK EDWARDS.

## MAURICE RICHMOND BUYS F. A. MILLS CATALOGUE.

After much brisk bidding, the catalogue of the old F. A. Mills Publishing Co. was knocked down to Maurice Richmond for a little over \$3,000 at the open auction held in the referee's office, last week.

"Georgia Camp Meeting," "Red Wings," "Asleep in the Deep" and hundreds of others of the Mills catalogue can now be obtained through Mr. Richmond. "When It's All Over," one of the best war songs exploited this season, is a good bet for Maurice.

## ENLARGING FEIST'S 'FRISCO OFFICE.

H. C. Johnson, in charge of the 'Frisco office of the Leo. Feist Co., has secured larger quarters in the Pantages Theatre Building.

Johnson is a likable fellow, and extends a welcome to all performers visiting the Coast to pay him a visit.

The Feist office in San Francisco was opened about a year ago, and the success made in that time by Johnson made it necessary to increase the facilities.

## FROM WOOLWORTH'S, PORTLAND.

PORTLAND, Ore., 11-9-'15.

DEAR EDWARDS.—Just a line to let you know how much I appreciate the boys calling to see me at Woolworth's.

A. B. Ellsworth, of Witmark & Co., called, and I brought him along up to what we call our "Round-up," at the Woodmen of the World Hall. He put on "Mother Machree," "Little Bit of Heaven" and "If It Takes a Thousand Years," and the way his stunt "took" was, and is, much talked about.

He certainly knows how to "saw violin strings," and is some good pluggers. Witmark should use his talent freely.

Betsy wishes, L. W. LEWIS.—  
He played here to about 1,000 "boosters."

## "SOMEWHERE IN FRANCE."

That's the title of a new song that will go a long way in making possible the firm of Ruby Cowan Music Co. Ruby, one of the most likeable boys in Melody Lane, has been connected with leading publishers for many years, and through the efforts of Maurice Richmond embarked in business in the Exchange Building. "Somewhere in France," written by Ruby and Earl Carroll, is his first release, and was introduced at the Colonial Theatre in New York, last week, by Bernard Granville, and met with popular favor.

## QUIGLEY IN TOWN.

Tom Quigley, the Western manager for M. Witmark & Sons, was in New York last week in a conference with the heads of the firm.

Tom says that "The Little Grey Mother" is one of the leaders in the West, and is topping all the other Witmark hits.

## EARL CARROLL FOR AUSTRALIA.

Donald Boyles, Oliver Morosco's general stage director in Los Angeles, left New York last week for San Francisco, from where he will sail immediately for Australia to start rehearsals for the production of "So Long, Letty," in Melbourne and Sydney. Earl Carroll wrote six new songs for the Australian edition, and when he demonstrated the late numbers for Mr. Bowles to give him his interpretation of them, Mr. Bowles made a proposition for Earl to go out to Australia. If "Letty" is a success in Melbourne around Christmas time Mr. Bowles wants Earl to come out and do an original show for Hugh Ward. Earl took Al Matthews to Los Angeles with him on his last trip, and he says if he has to go to Australia—or even China—that Al will have to make that journey, too.

## ANSWER.

G. W.—Co-Lo is a word used by the boys on the professional floor of the large publishers. It signifies that the party who has just asked for a role of professional copies is a "collector"—a grafter—or a "Co-lo." Earl Carroll originated the term.

## J. H. REMICK HAS TEN BIG SELLERS.

That J. H. Remick & Co. have again come into their own as leading popular music publishers can best be seen by the excellent array of successful songs released by the firm this season. Several months ago Mose Gumble made a statement in which he said that Jerome H. wouldn't be satisfied unless he had five big sellers.

Mose went to work to write, and in less than two months he had more than ten songs that were being featured in the leading vaudeville houses throughout the country.

"When It's Tulp Time in Holland," "When I Was a Dreamer," "The Sweetest Girl in Monterey," "The Wedding of the Sunshine and the Rose," and the last release, "Molly, Dear, It's You I'm After," are the best sellers of the day.

## VORZIMER BUYS UNIVERSAL.

Sid Vorzimer has taken over the Universal Music Co., and is making a feature of his latest song, called "Together."

His staff includes: Joe Lang, Al Perell, Harry Nudaner and Murray Hell.

He states that he will shortly open an office somewhere around Forty-fifth Street.

## BROADWAY MUSIC CO. HAS ONE OF THE BEST CATALOGUES IN SONG-DOM.

With the returns and announcements all made by the leading publishers, the Broadway Music Co. seems to have one of the best batches of songs in the business, and, in fact, the best collection since Will Von Tilzer embarked in business.

As a leader, "My Little Girl," that miracle song, that has held over from last season, is selling bigger than ever, and is still being made a feature by vaudeville's best headliners. "Put Me to Sleep With an Old Fashioned Melody" and "There's a Lane Without a Turning On the Way to Home, Sweet Home" are two songs that are better than many of the so-called hits put out this season. "Old Bill Bailey" and "If You Only Had My Disposition" are two of the newest songs of this firm, and are showing up exceedingly well. Of the instrumental numbers, "Pigeon Walk" and "Ragging the Scales" are the two leaders in their line, and are being featured all over the country.

## NEW YORK'S FEATURE SONGS.

"Norway".....(LEO. FEIST, INC.)  
"That's the Song of Songs For Me"  
"My Sweet Adair".....(SHAPIRO-BERNSTEIN Co.)  
"Piney Ridge".....(JOE W. STERN & Co.)  
"Put Me to Sleep With an Old Fashioned Melody".....(BROADWAY MUSIC Co.)  
"Could the Dreams of a Dreamer Come True"  
"The Little Grey Mother"  
"When I Leave the World Behind"  
"My Little Dream Girl"  
"The Word That Means the World to Me"  
"A Little Bit of Heaven"  
"If We Can't Be the Same Old Sweethearts"  
"Pigeon Walk".....(BROADWAY MUSIC Co.)  
"Can You Pay?".....(CHAS. K. HARRIS.)  
"When It's Tulp Time in Holland"  
"Molly, Dear, It's You I'm After"  
"There's a Lane Without a Turning on the Way to Home, Sweet Home"  
(B'WAY MUSIC Co.)

## "WHEN IT'S ORANGE BLOSSOM TIME IN LOVELAND." A NEW BRANEN AND LANGE SONG.

It would seem, to the average outsider, that Jeff Branen and Arthur Lange were turning out songs by the minute. To a certain degree this is correct, but, like all successful song writers, these boys, whenever they strike an idea, get together, and in nine out of ten cases a new song is born.

Several weeks ago Jeff got it into his head that he had a wonderful idea for a song, and raced up to Lange's apartments in the late hours, and the following morning "When It's Orange Blossom Time in Loveland" was handed to Joe Morris, their publisher.

After the usual test given all new numbers in the Morris office, genial Mike sat down and wrote Joe in Philadelphia that he thought he had another "Virginia Lee."

The number is showing up so well that the entire Morris staff is working night and day with the result that it will probably be the next Branen and Lange song success.

## RICHMOND'S PARTY.

Ben Richmond, of the Enterprise Music Co., a member of the Mapleton Park Hebrew Association, wants all the boys to drop into Stauch's Music Hall, Coney Island, Wednesday night, Nov. 17, and give him the once over.

Benny says that there will be a crowd of some two thousand people present, and it will be a good chance for a "plug."

## "MY LITTLE DREAM GIRL" NEARING MILLION MARK.

That Jos. W. Stern & Co. were indeed fortunate when they secured the services of L. Wolfe Gilbert sometime ago can best be seen by the popularity attained by that ballad record breaker, "My Little Dream Girl." From the sales department of the above firm comes the report that this successful song has almost reached the million sales mark. Some record, eh?

And not content with that, Wolfe and Anatol Friedland had to throw in another standard for good measure called "My Sweet Adair," and it has been showing up so wonderfully of late that Messrs. Stern & Marks are even predicting that it will exceed in sales and popularity of its "twin sister."

And to put the finishing touches to his hit producing art, Wolfe, in conjunction with Edna Williams, has just written a new novelty song entitled "Maid of My Heart," that is coming so fast that it may be the means of Jos. W. Stern & Co. increasing their professional rooms.

## TEDDY MORSE'S MUSINGS.

THE "STAFF" song writer, who draws down his weekly stipend, and has a nice statement handed him every six months, doesn't seem to realize now "soft" his lot is unless he should by chance read of some of the disclosures in the trial of John T. Hall, now taking place in the Federal Court of this city. Very old ladies, very young ones, gentlemen of color, ministers, doctors, lawyers and even a four year old prodigy all fell for Hall's cleverly worded pamphlets, and all expected to achieve the fame and fortune of Irving Berlin or Chas. K. Harris, and a few others—a very few others. Well, nobody can blame them for trying, when you remember that Berlin (they called him, "Izzy" then) was around a long, long time with his pockets stuffed with songs, or that Chas. K. Harris published his "After the Ball" in sheer desperation after it had been turned down by several publishers.

To show you how tough it is for the fellow trying to get in, read this letter, sent to—never mind who—and you can see how easy it was for Hall to land his dash: "Dear Mr. —, I could not go to N. Y. yesterday to keep the appointment you were kind enough to make, as I did not have the fare, and I am respectfully submitting the lyrics by mail, with the hope that you may be able to use one of them. I don't want to tell a tale of woe, but would like to cite a few instances of worse than tough luck to show what I've been up against. I've received four contracts in the last year, and out of them only one song was published. The firm failed and I didn't even get car fare out of it. In addition to the above, the following firms accepted lyrics: Kendalls, Witmark, Richmond, Granville, Levy, Parks, Daniels and Friedman, and I got every one of them back. Edward McDonald said he'd collaborate with me; Edgar Leslie took a lyric a year ago and said he might. Two other writers said they would use one. If you can give me a chance to succeed God knows I will be grateful for the helping hand you may extend."

BREZZING along Broadway, with "spark" fully advanced, accelerator pressed down, and hitting on all six cylinders, came Thomas Jovial Gray. We fully expected to be hailed with the sign of the successful show writer, i. e., head at angle of forty-five degrees, eyes stony, mouth in a hard line as he publisher on royalty day. But lo, and behold! Not our Tommy. He beamed, he gurgled, he chatted, he laughed, in fact, he acted just like he had never written "Town Topics," and the "sure fires" he pulled could easily have betted him around three hundred bones from some monologist. We confess to a marked liking for Tommy, for he is a fellow-suffering column conductor, and then he said with great sincerity, though his eye did twinkle a bit: "I read your column, honest I do!"

"Your mechanical royalties," said he.

"Yes, truly mechanical," said we.

BILLY GLANON is in his twenty-second week at the Beacon Theatre, Boston, and must be a big favorite, for he sends us a clipping from a Boston paper showing his picture, and telling what a big success he is with our "Soldier Boy" song. Thank you muchly, Bill.

MAX SILVER, who was F. A. Mills' right hand man for so many years, and was noted for his loyalty to "Fred," says he has two or three things on tap just now, and one especially big one in the music line. His friends can communicate with him, till he gets set, at 978 Aldus Street, Bronx, New York.

SLOWLY, but surely, the pubs. are sending up the price of music, and it's about time. Look at a pint of beer. The old can could be filled formerly for a dime, and now the saloon keepers charge you fifteen cents for what they call a "container," and it holds a little more than two glasses. Tough, say we.

MAN shot his wife and killed himself recently, in the Hotel McAlpin. Extract from his diary said, "Sent some sheet music to Rosalie." Relatives say that caused the whole trouble. Police will not give titles of music. Everybody's wondering.

ALL CHRISTMAS presents for the motorman of this column should be sent care of THE CLIPPER. Please leave off the time fuses.

NO MORE song plugging from the boxes in the U. B. O. houses. What's Bert Fitzgibbons going to tell the publishers now?

VAMPING in the piano room.—"Are you married?"

## MORSE AND JOHNSON'S "MOTHER" SONG STRONGLY FEATURED.

Theodore Morse and Howard Johnson's capable effort, "Mother, the Word That Means the World to Me," was featured in no less than twenty New York theatres last week, and is being sung in about as many this week. The song has so much heart interest that the dealers throughout the country have already taken it up, and the next biggest hit in songland.

Bernard Granville introduced it in two houses last week, the Colonial and the Orpheum, and in both instances it stopped the show. Leo. Feist is the publisher.

## ROBBINS WITH HARMS.

Jack Robbins, formerly connected with the Maurice Richmond Music Co., is now located with the T. B. Harms Company.



## "LITTLE GREY MOTHER" MAKES A NEW NEW YORK RECORD.

WITMARK'S BIG POPULAR HIT SUNG IN EIGHTEEN METROPOLITAN THEATRES IN ONE WEEK.

There are a great many theatres in New York City and a great many performers are required to fill them all. But there are also a great many popular songs, as well as a great many songs that have to be "tried out" to see if they won't become popular. Remembering these simple facts, it's all the more remarkable when a particular song makes the sort of record that "The Little Grey Mother" did in New York last week. In no less than eighteen metropolitan houses was this stirring mother march ballad, by Harry de Costa and Bernard Grossman, featured and sung all week, some of the most prominent acts in vaudeville being among the exponents. It must be a pretty good song to get that much attention in these days of strenuous competition in the popular song business. More than mere "plugging" is behind such a noteworthy achievement. To state the plain fact, "The Little Grey Mother" is "way beyond the plugging stage." The people want it, the people like it, and the people are buying it in huge and daily increasing quantities. It is a song whose merits were duly fostered in the time-honored fashion, and proved so obvious and real that they are of themselves sufficient to carry this number into the biggest-hit-in-years class.

Among the acts that helped to make the "Little Grey Mother" record thus chronicled, were Jimmy Meehan, of the Honey Boy Minstrels, at the Colonial; Fred V. Bowers and company, at the Prospect; Alfred Bergen, at the Brooklyn Orpheum; Five Antwerp Girls, at the Royal; Ford and Otto, at Proctor's One Hundred and Twenty-fifth Street; Hilda Schnee, and Felber and Fischer, at the Eighty-sixth Street Theatre; Robertson and MacShayne, at the Fifth Avenue; Temple Quartette, at the Bronx Opera House; "The Man Off the Ice Wagon," at the Harlem Opera House; Al Wohlman, at the Brooklyn Bijou; John Landauer, at the Brooklyn De Kalb and Broadway Theatres; Goet, Harris and Morey, at the Plaza; the American Comedy Four, at the Delancey and Seventh Avenue; Raymond Wiley, at the Riviera; "In the Trenches," at the Brooklyn Olympic, and others.

There are no more crowded offices to be found in New York than the professional rooms of M. Witmark & Sons, and the constant rush for "The Little Grey Mother" has certainly added enormously to the congestion there.

## SHAPIRO-BERNSTEIN'S THREE LEADING SONGS.

During the past week "Pinney Ridge" has shown up so well that Louis Bernstein has made it his biggest feature.

It took a long time for the song to show, and from now on you can look for it to become one of the leading songs of the day.

"That's the Song of Songs for Me" goes along in its steady manner, growing greater each day.

That new Halsey Mohr ballad will shortly be released, and remember that I predict it will be one of the best ballads of the year. Write Dave Oppenheim for a copy and mention you want Halsey Mohr's latest song.

## GRANVILLE SECURES GREENE.

George J. Greene is now in charge of the professional department of the Bernard Granville Music Co.

## "AT BREAKFAST TIME HE ALWAYS HAS A LILY"

Is the title of a new novelty number by the well known Jim Kendis, who is responsible for some of the biggest hits published in this country in the past half dozen years or more. Like his famous "Billy" song, it has the "kick" at the finish of the chorus. It certainly is a wonder. If it is a novelty song with a "punch" you are looking for, be sure and send for this one.

"I Think We've Got Another Washington and Wilson Is His Name" is the song that all red-blooded Americans, regardless of race, creed, color, nationality or politics, ought to sing to show our worthy President what we think of him. Aside from its patriotic appeal, it is a great song, the melody has a dandy lilt and is sure-fire wherever sung.

## SONG NOTES FROM WILL ROSSITER.

Mae Curtis is stopping shows on the Inter-State time with her own individual material and a great character Irish song, called "Irish Blues."

Nonette, "the great and only," now on the Orpheum tour, is getting some great press notices for her artistic work in that beautiful high class ballad, "You're the Dawn of a Perfect Day." Many say it's by far the best song of its kind since the world famous "Rosary."

"Three American Girls," playing the S. & C. Co. are closing their act with "I Guess I'll Soon Be Back in Dixieland."

Brown and Bristol, that clever little act, are scoring a big hit with "Loveland Days," on Eastern time.

Adele Oswald, of Oswald and Jarnagin, is a big hit with her new routine of exclusive songs, and a positive show stopper with "Loveland Days," which she sings in her low voice. It comes as a big surprise and contrast to her high soprano solos.

The Hawthorne Minstrels, a headline act on the S. & C. Co. time, are closing their act with that wonderful little harmony song, "Loveland Days," and report it to be the best of any closing song they've ever used.

The Rossiter Singers are scoring heavily through the East with "Loveland Days" and "You're the Dawn of a Perfect Day."

The Will Rossiter Song Revue is breaking all records for pulling business at the picture theatres in and around Chicago. Will Rossiter (himself) has made "Loveland Days" the biggest kind of a local "hit."

## YOUNG AND GRANT'S FEATURE IRISH SONG.

All songdom is talking about Joe Young and Grant Clark's latest song, called "On the Rocky Road to Dublin," published by Waterson, Berlin & Snyder. It was only released two weeks ago, and the publicity given it by the firm has been taken up by performers all over the country, and who are meeting with success with this splendid song.

Irving Berlin's masterpiece, "When I Leave the World Behind," continues to be one of the leading songs of the day.

## MYSTERY.

I wonder why Earl Carroll and Al Plantadosi were so interested in that large volume the other day. It was called "Nitroglycerine; Its Cause and Effect."

## AL. PIANTADOSI PLACES WONDERFUL "MOTHER" SONG.

Al Plantadosi, who recently left the staff of one of America's largest music publishers, has placed a song with the Shapiro-Bernstein Music Co.

The number will be gotten out at once by Mr. Bernstein, who says it is one of the best ballads he ever heard. It is called "What a Wonderful Mother You'd Be." The lyrics are by Joe Goodwin.

Mr. Plantadosi, who has had many offers from different publishers, will free lance for a time.

## GLASON SCORES WITH "SOLDIER BOY."

"At last the great soldier song has come," was how an illustrated article on Billy Glason, in *The Boston American*, started, in lauding "Teddy" Morse's "Soldier Boy" song hit, which this "Idol of Boston" is featuring at the Beacon Theatre, in his consecutive twenty-fourth week.

Glason "runs alone" as a singer of popular melodies in and around Boston, a "blonde lit' kid" who has had a license pinned on his coat sleeve for bringing true the old "knocking 'em off the seats." He has been doing that, as the twenty-four weeks vouch.

## AN INTERESTING LETTER FROM NAT AYER TO EARL CARROLL.

"DEAR EARL: Your letter written Aug. 26, B. C., finally arrived. I would have answered it sooner but for the reason that I was in Scotland when it reached this land, and didn't return till a couple of weeks ago, thus the delay.

"Business over here has taken a decided slump in the last month or so. First the income tax hit everybody such a blow that few have recovered. Forty per cent. is quite a bit to cough up to the government, don't you think? Then the Zeppelins haven't helped the theatrical situation any. Wednesday night I was at the opening of the new show at the Alhambra, and about 9.30, just as the scene before intermission was hardly on, they arrived and dropped a few bombs about half a mile from the theatre, around the Gaiety district, and did considerable damage there. The noise of the anti-aircraft guns was so loud that the audience didn't know whether the Germans were around the corner or not, and the unfortunate result was that there was a near panic. Every boom of the cannon was so distinctly heard that it was no wonder that a lot of people got up, left their seats and sought the shelter of the back part of the theatre, under the balconies. I went outside and saw the Zeppelins, with the shrapnel, etc., bursting around it, but just the same it isn't exactly the Zeppelin that one fears in London, it is the promiscuous firing of the guns, and the wonder of it is that more people are not killed by the shells. What goes up is bound to come down, and if the shells miss the Zeppelin and happen to strike near you—good night! London is so dark at nights nowadays that one can hardly find his way along the streets. There have been a lot of accidents, and no doubt there will be a lot more, unless they give the streets better lighting facilities. It is almost impossible for a taxi driver to feel his way along the streets, and believe me, it isn't any fun trying to navigate a London street in a fog.

"I see that you underline music in your letter. Well, I have been doing a bit of the lyric end myself, and have all the numbers in the second edition of 'Watch Your Step,' at the Empire. I grant you I am not a wonder at words, but they are not bad and not good, and I happen to have struck some good tunes that are being whistled all over town. I have been pretty lucky this last year, my 'Sumurun' song and 'The Fox Trot Ball' have literally cleaned up. I am going to do the new show at the Ambassador's Theatre, and also play in it myself. Nearly every show at the Ambassador's enjoys a run of at least six months, so there you are. I am going to do a big show for Charles Corcoran, the Empire man, and it will be produced about January, so I will have my hands full.

"I have a lot of songs over here that no doubt could be made in the States. The only thing about songs published in England first is this, that you can collect royalties from all countries in the world. As the United States Copyright laws stand at present, we can't collect a penny from France, Russia, Germany, etc., only from England. Then again, unless a song is simultaneously copyrighted, and there are a lot of cases where the American publisher is done out of his share of the mechanical royalties on account of this clause, and, by the way, the mechanical end in this country is tremendous, and you can't collect anything over here.

"Good luck, and give my regards to any of the boys I happen to know over there.

"Sincerely, NAT AYER."

## CHAS. K. HARRIS' SONG GETS GOOD START.

Chas. K. Harris' new song, "The Lights of My Home Town," seems to have caught on during the past week. Almost every singer that introduced his "Don't You Wish You Were Back Home Again" has put this splendid song on, and are making good with it.

Everyone connected with the Harris firm thinks the number will be a hit, and are all working with this end in view.

Victor Wood, who looks after the sales, says it has already started to show results.

## FEIST FACTS.

Re-engaged for a second week at the Palace, Lillian Russell, in all her poetical loveliness, sang, at the urgent request of the management, "Love, Here's My Heart," the song that stood out so prominently in her repertoire the week before. It is indeed a gem, and should reach wide popularity.

On the same bill, Sadie Burt, the charming partner of George Whiting, sang Howard Johnson and Theodore Morse's sensational "M-O-T-H-E-R" song, and it proved one of the successes of their clever turn.

"Shadowland" continues to be asked for more and more, at the Feist offices, and the Six American Dancers write that leaders everywhere fall madly in love with the number. It is ideal for soft shoe dancing, and is a pure schottische movement that tickles the ears of the hearers.

Cliff Odums, the genial Philadelphia representative of Leo. Feist, continues to take care of his many friends, and add new ones, at the cozy east offices in the Parkway Building. Things are humming there, and all callers are assured of prompt and courteous treatment.

"Service," that's the word. The Feist Co. guarantees to its hundreds of professional friends all that the word "service" implies. You are positive that your wants will be carefully looked after by a competent staff of gentlemanly pianists and demonstrators, whether you are in New York, Boston, Philadelphia, Chicago, Frisco, or any place where the Leo. Feist Co. has representation. Mistakes will occur in any business establishment, for there is yet to be found a perfect human organization, and we will ever be ready to rectify any oversight on our part, unintentional though it may be. "Service," that's the word.

Emma Stevens, at the Bedford Theatre last week, and now on the Poll time, takes a delight in singing "When You're in Love With Someone," and it's that extra interest shown by the artist in her work that brings so many encores.

T. Roy Barnes' singing partner, Bessie Crawford, hates to think of the day when "Norway" will be an old song, for it fits her perfectly and she sings it delightfully.

Percy Wenrich and Dolly Connolly are pleased with the reception "Come Back, Dixie" receives, for it shows that the audiences appreciate a "homey" sort of a march song, and then Percy knows how "When You Were a Tulip" went at first.

The leading songs with the Leo. Feist Co. continue to be "Norway," "Come Back, Dixie," "All I Can Do Is Just Love You," "When You're in Love With Someone," "Beatrice Fairfax" and "You'd Never Know That Old Home Town of Mine."

## "SOMEWHERE IN FRANCE" LOOKS GOOD.

Bonita sang "Somewhere in France" at the Century Theatre last Sunday evening. I heard this song rendered at the Colonial Theatre last week by Bernard Granville, and I thought Jules Lenburg's interpretation of the orchestration nothing short of marvelous. You know that irresistible whining of the strings, but when I heard that thirty-four piece orchestra at the Century I couldn't blame Earl Carroll and Rubey Cowan for wanting to buy me a drink.

## FROM CURT E. YOUNG.

Frank Donetti, formerly with W. B. S., is now connected with the firm, and Frank thinks we have a wonderful song in the "Violet Song."

The firm has just opened one of its stores in Pittsburgh, and intend to open up several more before the New Year.

Jos. Hiller, the professional manager of the firm, will shortly go to New York, and will then locate in the big city.

Mr. Young has just finished an instrumental number, entitled "The Turtle Crawl." This is some fox trot. Anybody writing Mr. Hiller will receive same.

## A WORD ABOUT DAVE OPPENHEIM.

Dave Oppenheim, the professional manager for the Shapiro-Bernstein Music Co., spent his early life in the fur business.

Louis Bernstein, who is noted for his foresight in selecting songs, thinks he has a treasure in Dave. Dave, by the way, hates publicity, and this is probably the first notice I have ever given him in this column.

I would have run his picture, but he is such a handsome young man that I am holding back that treat for the girls for a future issue. Dave thinks "That's the Song of Songs for Me" is the best song ever published.

## RAYMOND AND FIELDS SCORE.

Al Raymond and Arthur Fields, Melody Lane boys, played the American Theatre in New York last week, and registered a substantial hit with their splendid singing offering.

## AMATEUR SONG WRITERS

Send us your song lyric and we will write a melody to fit it for \$25. We are in a position to submit any amount of manuscripts to reputable music publishers. MILLER PLAY BUREAU, 322 Longacre Building, N. Y. C.



## DEATHS

## E. S. Willard.

Edward Smith Willard, the noted actor, died Nov. 9 at his home in London, Eng., after a prolonged illness, due to a nervous breakdown.

E. S. Willard was born Jan. 9, 1853, at Brighton, Eng., and was originally intended for a commercial career, but after a few years abandoned it for the stage. He never, however, acted as an amateur, but risked his fortunes boldly as a professional. He made his first appearance at the Theatre Royal, Weymouth, Eng., as the Second Officer, in "The Lady of Lyons," Dec. 26, 1869. For some time he remained upon the Western circuit, and then went as responsible utility man to Glasgow. While there he met E. A. Sothern, who engaged him for De Boots, in "Dundreary Married and Settled." Sir Edward Trenchard, in "Our American Cousin," and Mr. Smith, in "David Garrick." He subsequently played stock seasons at Belfast, Bradford and New Castle, appearing in a great number and variety of roles.

His first London appearance was as Alfred Highflyer in "A Roland for an Oliver," on Boxing Day, 1875, put on as a curtain raiser before the pantomime at Covent Garden. He returned, however, immediately thereafter to the provinces, where he again played continuously for five years. In the Summer of 1881 he arranged to take part in a series of matinee performances at the Imperial Theatre, Westminster, and during the fortnight which these performances covered he acted in London in the afternoon, and at Brighton in the evening. The following September he was engaged to play Clifford Armitage, at the Princess Theatre, London. He made so favorable an impression that his fame began to grow rapidly.

Following this he also made a success as Philip Royston in "The Romney Rye," and as Spider in "The Silver King." He next played the King in "Hamlet," Tarquin in "Junius," and Gloucester in "Cato," all of these roles having been played in the company of Wilson Barrett. When Mr. Barrett came to this country Mr. Willard decided not to accompany him, but went to the Haymarket, where he won fresh laurels as James Ralston in "Jim the Penman," and Tony Saxon in "Hard Hit."

In 1887 he was at the Olympic Theatre playing heavies, and in the following year he appeared as Colonel Prescott, in "Heid by the Enemy." The next year he gave new evidence of his skill as Sir Darrell Earne, in "The Monk's Room." He next entered an agreement to play the principal male character in "La Tosca," but as he declined to accept the secondary role in "The Profligate," the engagement was not consummated. Thus being at liberty, he determined upon going into management, and in June, 1889, he secured the Shaftesbury Theatre, and opened it with a revival of "Jim the Penman." In the meanwhile, Henry Arthur Jones was writing "The Middleman," and upon the close of his London season Mr. Willard went to Stoke and Worcester in search of detail and local colors. He also spent some time in Sir H. Doulton's Lambeth manufactory for the same purpose. Thus he became possessed of that knowledge of ceramic art which had made his production of "The Middleman" so perfect in all matters of detail, and thus, too, had he been able to portray the absorbing devotion of Cyrus Blackburn in his life's problem.

Mr. Willard made his first appearance in this country Nov. 10, 1890, at Palmer's Theatre, this city, appearing in "The Middleman." After a long season in New York he played in several of the chief American cities, and then returned to England. His American success induced him to return, and for several years thereafter he played here, his last visit having been made in 1906.

Among the plays he presented to American audiences were: "Judah," "John Needham's Double," "Old Soldiers," "A Fool's Paradise," "The Professor's Love Story," "Lucky Durham," "The Brighter Side" and "The Man Who Was." He also appeared here in "A Pair of Spectacles" and "Hamlet."

Mr. Willard was a member of the Garrick and Green Room Clubs, of London, and the Lotus and Players Clubs, of New York.

**William T. Hesse**, who died at his home, 247 Hamburg Avenue, Brooklyn, N. Y., Oct. 25, was born in the downtown section of New York, twenty-nine years ago. He was a performer for sixteen years, his first stage appearance being at the age of thirteen years, as a member of an Arab troupe of tumblers, remaining with that act for two years. He then took out his own act, known as the Three Hesse Brothers, comedy acrobats, which remained intact for five years. Then he organized Hesse's Seven American Whirlwinds, and later became associated as a member of the Four Comrades, and played one season with the Barnum & Bailey Circus. In 1911 he formed a partnership with Len Rooney, and did a like act with the Hagenbeck-Wallace Circus during the season of 1912 and 1913. That year he married Florence Sutton, and they formed an act, booked as Hesse and Leland, which consisted of trapeze, iron jaw, juggling and acrobatics. As Florence Sutton, his wife was with the Tasmanian Vandiemens Troupe for seven years. She is the daughter of W. B. Leland, of Conway and Leland, and her mother is also an old performer, known as Flo. St. Gatten. Besides his widow, his mother, four brothers and a seven months' old son survive.

Mrs. Emma Jordan, mother of Florence Emmett, of Foxwell and Emmett, died suddenly from a shock, at Adams, Mass., Oct. 28. Mrs. Jordan was born at Dover, N. H., seventy-six years ago. A son in Portland, Me., and another daughter in Lowell, Mass., survive.

**Roscoe Ross**, twenty-five years old, an employee of the Barnum & Bailey Circus, was struck by a train near So. Elizabeth, N. J., while crossing the tracks night of Nov. 4. He died in the Elizabeth General Hospital.

**Jacob Miller**, son of I. Miller, "The Shoe Man," died Nov. 2, in this city.

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**J. H. (Jack) Bentham**, a trombonist, died Oct. 16, at the home of his parents at Grand Rapids, Mich., after an illness of nearly ten years, most of which time he had been blind. He was forty-seven years old, and for twenty years traveled with different theatrical organizations, among which were Lew Dockstader's Minstrels, Al G. Field's John W. Vogel's and Arthur Deming's. He formed a partnership with Chas. T. Byrne, and for nine years they worked together in a comedy musical act, under the name of Bentham and Byrne. He was a charter member of the G. B. Musicians Union. The funeral was in charge of the B. P. O. Elks, No. 48, and burial was made at Fulton Street, Grand Rapids.

**Percy Button**, a popular musician and a member of Poll's Theatre Orchestra in Washington, D. C., playing trombone, died at his residence, 2408 North Capitol Street, that city, Nov. 1, aged thirty-six years. Services were held 3, under the auspices of East Gate Lodge, No. 34, F. and A. M., of which he was a member. Interment at Glenwood Cemetery. Many floral tributes were received from the members of the Poll Stock Co. orchestra, stage employees and executive staff of the theatre. For several years Mr. Button was connected with the orchestra at Chase's Theatre, that city also, and was a member of the Musicians' Protective Union.

**Low La Clair** (O'Dea), of the team of La Clair and West, died in Philadelphia, Pa., Oct. 29. He had appeared in vaudeville for twenty-one years. In 1903 he married Helen West (in private life Lula Wells). Mr. La Clair was a member of the Actors' Fund of America, Hiawatha Tribe of Redmen, F. O. E., of Stockton, Cal., and for the past six years harbor master of the Sea Isle City Yacht and Motor Club, at which place they had a Summer home. He was forty-one years old. His widow and mother survive.

**Johnnie Robinson**, drummer with the Thomas Trio, died at 322 E. Wash Street, Syracuse, N. Y., Oct. 30. Quick consumption was the cause of death.

**CHARLES C. CLUSKER** ("Uncle Charlie"), aged one hundred and five years, known as the oldest Elk, died at his home in San Diego, Cal., Oct. 25. He was a life member of the San Bernardino B. P. O. E. Lodge, 836. He was born in Richmond, Ky., March 27, 1810, and was a boyhood playmate of Abraham Lincoln, and was a veteran of the Mexican and Civil Wars, and one of California's pioneers, going there with the gold seekers in 1848. Funeral services were conducted by the Elks in their lodge rooms, in San Diego, and the remains interred in Elks' Rest in Greenwood Cemetery.

**HENRY G. SOMBORN**, long prominent in amateur dramatic circles in Brooklyn, N. Y., died from apoplexy, Nov. 2, at his home, 337 Sackett Street, Brooklyn, aged fifty-six years. He was the organizer of the Melpomene and Kemble Dramatic societies, and a member of the Gilbert and Amaranth societies, the Entre Nous Club, and the Hungry Club of Manhattan. Among those who took part in the amateur performances managed by him at the old Academy of Music, in Brooklyn, were Robert Hilliard, Edith Kingdon (now Mrs. George Gould), and Elita Procter Otis. Until recently Mr. Somborn was a collector for the Eastern Brewing Company. He leaves a brother and sister.

**FRANCIS L. HAGGERTY**, for the past eight years concessionaire of the boats and ice skating at Prospect Park, Brooklyn, N. Y., died Nov. 4, at his home, 68 Tenth Street, that city, of pneumonia. He was the son of Dennis Haggerty, a lumber merchant, and was himself identified in that business with his father, and was also associated with his brother, J. Henry, in the Haggerty Refining Company of New York. He was formerly active in Brooklyn politics.

**C. N. PECKHAM** was instantly killed by a Boston and Albany passenger train, at Van Hoesen's Crossing, R. I., Sept. 28. The body was taken to Washington, R. I. Mr. Peckham's former home, for burial. He had many friends in the profession, and is survived by his widow (Cecile Donaldson), formerly an actress.

Mrs. **FREDERIC C. BARTLETT**, mother of Frederic Clayton, of the Lyric Stock Co., of Bridgeport, Conn., died in that city Oct. 8. Burial was made at Mt. Grove, Bridgeport.

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**RONALD J. MCINTYRE**, father of Jim McIntyre of Sutton, McIntyre and Sutton, died, Nov. 1, of heart failure. He was sixty-two years old.

**JOHN THURBER**, brother of P. H. Thurber, died recently, at Staten Island, N. Y. He was in the maritime business.

**MADELINE WOOD**, Nov. 12.

**VIOLA B. MILES**, Nov. 5.

**SAMUEL SCHREYER**, Nov. 12.

**BILLY N. HOYT**, Nov. 6.

**STUART JOHNSON**, Nov. 6.

**THOMAS HANFORD WILLIAMS**, Nov. 6.

## "THE UNBORN" PRODUCED.

Under the auspices of *The Medical Review of Reviews* there was produced, at the Maxine Elliott Theatre, on Friday afternoon, Nov. 12, a special performance of "The Unborn," a play dealing with the problem of inherited disease. In the audience, besides the dramatic critics and players, were physicians, neurological authorities and noted alienists. The play is by Beulah Poynter. It is a play, plain in speech, but not offensive. Not a line of comedy brightens its morbid theme, which was to the effect that bestial reproduction, without any regard to heredity and circumstances, should be checked. It is a well written work.

The central character is a young married woman who, because of the taint of epilepsy and a strain of alcoholism in her family, wishes no children. When her child is born it is an epileptic. As the boy grows to manhood the tragedy of the unwanted child rises to a climax. The taint which he has inherited develops in full force, and his own intended marriage ends in bitter disillusion and tragedy.

All of the actors in the cast did excellent work. They were: Emily Ann Wellman, Lucy Beaumont, Howard Hall, John Saintpolis, Everett Butterfield and Alice Lindahl. Miss Wellman and Mr. Butterfield both did brilliant work. "The Unborn" is for the library, not the theatre.

## ARTHUR MORELAND VERY LOW.

AS THE CLIPPER goes to press, reports from the Post Graduate Hospital concerning Arthur C. Moreland pronounce him "very low."



## OUT OF TOWN NEWS

## BOSTON.

Ideal weather and big college football games continue to keep the young men in the box-offices of the local theatres exceedingly busy. The Fall season thus far has been surprisingly good.

**YE WILBUR** (Wilbur Theatre Co., mgrs.)—After nine weeks at the Shubert and three weeks at the Boston Opera House, "Experience," the great modern, morality comedy drama, has landed here, opening 15. It was a case of "have-to-get-out" at the first named theatres.

**SHUBERT** (William Shubert Co., mgrs.)—Boston playgoers like musical shows and that is why "Maid in America," a big entertainment of song, dance, travesty and spectacle, ought to fill this house at every performance. This is the second week.

**HOLLIS** (Charles Frohman, Rich & Harris, mgrs.)—The display of versatility which Elsie Ferguson makes in the course of "Outcast," now in its third and final week, is something remarkable. Marie Tempest, in "Rosaland," follows 22.

**COLONIAL** (Charles Frohman & William Harris, mgrs.)—Third week of "Watch Your Step," and as this is the age of dancing, Bostonians, who have gone Tango mad in the course of the last year, are the ones who are flocking to this house.

**TRIMONT** (Jno. B. Schoeffel, mgr.)—"On Trial" still continues to find itself a welcome guest at this house, although this is the eighth week of the popular play.

**PARK SQUARE** (Fred E. Wright, mgr.)—"Twin Beds," the Selwyn & Company laugh festival, begins its twelfth week 15, with its appeal for popularity still being answered as generously as ever.

**BOSTON OPERA HOUSE** (Wm. R. MacDonald, mgr.)—A four weeks' season of grand opera, in conjunction with Pavlova, commences 15. The list of singers is a notable one.

**PLYMOUTH** (Fred E. Wright, mgr.)—After five weeks of fair business, "Back Home" closed its engagement 13. "Sadie Love," a new farce by Avery Hopwood, opens 15. Oliver Morosco is the producer.

**CASTLE SQUARE** (John Craig, mgr.)—"Coat Tales" was replaced 11 by "The Case of Becky." Mary Young plays the title role. Others prominently cast are Wm. P. Carleton, Theodore Friebus, Donald Meek, Al. Roberts, Robert Capron and Betty Barnicoat.

**GRAND OPERA HOUSE** (Wm. Pattee, mgr.)—That ever popular form of entertainment, sensational and thrilling melodrama, was given a new lease of life at this house last week, when the Grew-Pates Stock Company inaugurated a season of melodrama. The play was "Electrocuted at 5 A. M." This week, "The Lure of the City" is being done. The company is headed by William A. Grew as leading man, and Gwendoline Pates as leading woman. Other members of the company are: Eulaly Lascales, May Tipton, Aubrey Fairchild, Eugene La Rue, Francis R. Kent, Chas. Peyton, Don Hancock and George Smith. Moving pictures are shown one hour before each performance and between the acts.

**MAJESTIC**—Third week of "The Battle Cry of Peace." No spectacle shown in the moving picture field has yet been seen which has such an enormous variety of wonderful and unusual scenes. Fox (Toy Theatre management).—Second full week of Cyril Harcourt's new comedy, "A Place in the Sun," begins 15.

**WALDRON'S CASINO** (Charles H. Waldron, mgr.)—After an absence of four years from the burlesque field, Fred Irwin has certainly come back strong. His famous Majestics were greeted with capacity audiences of most enthusiastic sort last week, for the fame of the Majestics is as well known in this city as elsewhere. The Roseland Girls are here current week. Harry Hastings' Big Show follows.

**GAITY** (George R. Batcheller, mgr.)—Joe Hurtig's Girl Trust Company gave, last week, a musical farce filled with mirth and melody, a production abounding with pretty girls and gorgeous costumes. Frank Burt and Maudie Heath headed a strong company. Bob Manchester's Show is the attraction this week. Strolling Players week of 22.

**HOWARD** (George E. Lothrop Jr., mgr.)—The American Burlesquers are here current week. Howard's own show includes: Rockwell and Wood, Four Windermerees, Arthur Harris, Madelle and Corbely, Zalmos, and Sam Barber. The incoming show is the Girls from Joyland Co.

**KEITH'S** (Robert G. Larsen, mgr.)—Week of 15: Nora Bayes, Beatrice Herford (second week), Donahue and Stewart, Meehan's dogs, Whitfield and Ireland, John Cutty, and Fred and Albert.

**LOEW'S GLOBE** (Frank Meagher, mgr.)—Bill 15-17: Kyo Maids, B. Kelly Forrest, Pilcer and Douglas, Russell and Calhoun, Al. Wohlman, and two to fill. For 18-20: Eckhoff and Gordon, Frances Renault, "Wife," Van and Carrie Avery, and three to fill.

**LOEW'S ST. JAMES** (Joseph Brennan, mgr.)—Bill 15-17: Markee Brothers, Watkins and Williams, Harriette Mariotte and company, Frances Renault, and three to fill. For 18-20: Hallan and Hayes, Russell and Calhoun, Al. Wohlman, the Parlovs, and three to fill.

**BOWDOIN SQUARE** (George E. Lothrop, mgr.)—Bill 15-17: John Grievie's Musical Comedy Co., Great Ergotti and Lilliputians, Wilbur Sweetman, Edwards and Hardy, Dakota, Silent Morn, Finley and Burke, and Ben Drohan. For 18-20: John Grievie's Musical Comedy Co., B. Kelly Forrest, the De Marcos, Four Harmonists, Mack and Linter, Contino and Lawrence, and Ben Drohan.

**GORDON'S OLYMPIA** (J. E. Comerford, mgr.)—Rosa Rentz Troupe, Mansfield Sisters, Irene Hobson and company, Two Playmates, Brady and Mahoney, and Lillian Jewell's Entertainers.

**SCOLLAY SQUARE** (A. H. Malley, mgr.)—Current week: Bounding Troupe, Universal Trio, Ellwood and Snow, Gracie Emmet and company, and others.

**BOSTON** (Harry Gustin, mgr.)—This house starts



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MONDAY, NOV. 15.

Powers', the Blackstone and the Little Theatre will house four offerings brand new to Chicago, ere the present week is well under way. Otis Skinner brings Henry Arthur Jones' "Cock o' the Walk" to the Blackstone to-night, and it is a safe bet that Chicagoans will like the quaint story of the bolsters Shakespearean actor depicted in the title role.

Frances Starr, a young actress of rare power, comes to Powers' to-night, with "Marie-Odile." Miss Starr is supported by Marie Wainwright, Harriet Otis Dellenbaugh and Jerome Patrick.

"Decorations in Black and White" will include two plays, "Shadow Magic" and "Grotesque," which come to the Little Theatre to-morrow night. The French Theatre Co. will use the same auditorium Monday morning, afternoon and night, for the presentation of two short plays, with songs by Mlle. De Lamare.

Nov. 29—"Nobody Home," with Lawrence Grossmith, Fanny Brice, Charles Judels, Quentin Tod, Nigel Barrie, Maude Odell, Mignon McGilbey and others, will be seen at the Princess.

Nov. 29—"The 1915 edition of 'The Follies' will arrive at the Illinois.

Nov. 29—George Bernard Shaw's "Androcles and the Lion" and Anatole France's "The Man Who Married a Dumb Wife" will be seen at Powers'.

GEORGE M. COHAN'S GRAND OPERA HOUSE (Harry Rhings, mgr.)—"It Pays to Advertise," eleventh week.

GARRICK (John J. Garrity, mgr.)—"The Passing Show of 1915," seventh week.

POWERS' (Harry Powers, mgr.)—Frances Starr, in "Marie-Odile," first week.

BLACKSTONE (Edwin Wapler, mgr.)—Otis Skinner, in "Cock o' the Walk," first week.

CORT (U. J. Hermann, mgr.)—Taylor Holmes, in "His Majesty Bunker Bean," second week.

ILLINOIS (A. Pitou Jr., mgr.)—"To-night's the Night," third week.

PRINCESS (S. P. Gerson, mgr.)—"Sinners," fifth week.

COLUMBIA (Wm. Roche, mgr.)—Week Nov. 14, Bert Baker and Bon Tons.

CROWN (Ed. Rowland Jr., mgr.)—Week 14, "Siberia."

VICTORIA (H. C. Brolaski, mgr.)—Week 14, "Kick In."

COLONIAL (Norman Field, mgr.)—"The Birth of a Nation."

OLYMPIC (George C. Warren, mgr.)—"The Battle Cry of Peace."

LA SALLE OPERA HOUSE (Harry Earl, mgr.)—Feature pictures.

MAJESTIC (F. C. Eberts, mgr.)—Week of 15: Eva Tanguay, Victor Morley company, Dolan and Lenhart, the Duttons, Shirli Rives and Ben Harrison, Lal Mon Kim, Felix and Barry Sisters, Harry and Eva Puck, and Arthur Barst.

PALACE MUSIC HALL (Mort H. Singer, mgr.)—Week of 15: Gus Edwards and his Song Review of 1915, Will Creszy and Blanche Dayne, Steindel Brothers, Johnny Dooley and Yvette Rugel, Bert Meyrose, Ruby Norton and Sammy Lee, and Albert and Irving.

GREAT NORTHERN HIPPODROME (Frank Talbott, mgr.)—Week of 15: Vandinos and Lewis, Finn and Finn, Chester's Canine De Luxe, His Dream Girls, Angelo Weir and Dacey, La Dello Comiques (night show), Landry Brothers, Odele Oswald and Jerry Jarnagin, Roy and Arthur, Ed. Gray, the Orrin Davenport Equestrians, Kitner, Hayes and Montgomery, and Dream of the Orient.

MCVICKER'S (J. C. Burch, mgr.)—Week of 15: Edmund Hayes, Bob Anderson and His Polo Pony, Rucker and Winifred, Bud Snyder and his troupe, Zeno and Mandell, Elwell, Terre and Reese, the Dream Dancers, Alvaro's goats, and Louise Mayo.

GATTEY (R. S. Schoenecker, mgr.)—Week of 14, Hello Girls.

STAR AND GARTER (Paul Roberts, mgr.)—Week of 14, Rosey Posey Girls.

NATIONAL (J. P. Barrett, mgr.)—Week of 14, "Mutt and Jeff in College."

HAYMARKET (I. H. Herk, mgr.)—Stock burlesque.

ENGLEWOOD (Edw. Beatty, mgr.)—Week of 14, Morris Walnstock's Military Maids.

IMPERIAL (A. J. Kaufman, mgr.)—Week of 14, "The Yellow Ticket."

## CHICAGO REEL NOTES.

## STRAND POLICY.

The Strand Theatre has introduced a novel policy in presenting its film features. Last week, while Mary Pickford played the leading role of "Madame Butterfly," screen version, a full program of splendid "curtain raisers" preceded the picture. Arthur Dunham's orchestra started things with "Raymond" for the overture; Alexander Gray, baritone, sang "If You Will Only Love Me," then the Strand Quartette featured "Rose of My Heart," and the silent drama was far more forceful because of this prelude.

## AT LA SALLE.

"Damaged Goods," in screen form, is a big drawing card at the La Salle Opera House this week.

## RESUME MANAGEMENT.

Within a fortnight the Studebaker Theatre will come under the active management of Jones, Linick & Schaeffer, which concern had managed the house some time ago and recently released it. The policy of "Triangle Plays" will continue, under the direction of house Manager Louis J. Jones.

## HAS NEW PLANS.

Since returning to Chicago recently, Col. W. N. Selig has outlined some new and original plans that will spell startling innovations in picture production when carried out. Col. Selig is never con-

CASPER'S CAST  
OF WORTH-WHILE WESTERN  
LUMINARIES.

No. 13—SAMUEL I. LEVIN.

In the great world of theatricals, personality plays a mighty important part. Everybody knows that the personality of a vaudeville or legitimate performer is responsible for the degree of success achieved. But there is a personality as high as that underlying stage success—the personality of the men who direct the offices that control the stage.

You can tell the calibre, i. e., personality, of a big theatrical office by carefully judging the men who are in executive command. Some executives use the mantle of dignity for shrouding all kinds of mismanagement due to general incompetence. These men make it a point to snub everybody, as an evidence of their great superiority.

But once in a while you encounter an executive who is sufficiently big to let his bigness speak for itself—a man who doesn't need to assume frills in order to show his importance.

Samuel I. Levin, general manager of the Jones, Linick & Schaeffer interests, is this kind of a man. He is forty-five years of age, but has such a genial, friendly appearance that he looks ten years younger. He likes nothing better than hard work, but it rests so lightly upon his well carried system that people who have something of importance to take up with him never find it difficult to secure a hearing.

He began his career with Jones, Linick & Schaeffer in 1905, when he had charge of the main office at White City. For five years, while the activities of this all-embracing concern continued to grow to unprecedented proportions, he grasped the details of its organization to such an extent that he was made general manager in 1910. Since that time he has been putting in fourteen hours a day, thinking of the firm and forgetting about himself so successfully that he can now smilingly say when asked how things are going with J. L. & S.: "The affairs of the concern are in a better condition than ever."

This simple statement means a great deal, when it is remembered that J. L. & S. are responsible for many big, successful vaudeville endeavors conceived and executed in the Mid-West. In 1907, the Orpheum Theatre was opened, on State Street, Chicago, with a ten, twenty, thirty policy. The firm decided to take a chance, and instituted a one price admission fee (ten cents) for brief moving picture shows. The policy proved one of the most successful ever engendered in a Chicago theatre. It is significant that Samuel I. Levin was resident manager of the Orpheum when the price change was decided upon. After that the story of J. L. & S. was a record of one successful vaudeville and picture achievement after another. McVicker's, the Colonial and the La Salle Opera House were gathered under their protecting wing—and prospered.

To-day, Sam Levin (as his friends familiarly call him) indulges in only one dream throughout his busy working day—a dream of Jones, Linick & Schaeffer's greatest consummation, the erection of a new 2,000 seat theatre on State Street, devoted to moving pictures, that will mark the greatest step in advance yet taken by the plucky Chicago producers.

Samuel I. Levin deserves the success that has crowned his efforts during the last decade. He is a home-loving man, surrounded by a happy family, and though he spends his time pushing his firm instead of himself to the front, possesses so many points of quality that he is bound to become a recognized figure in the theatrical annals of to-day and to-morrow.

tent with past achievements (though he has accomplished more than do most men in a single lifetime), and the fact that he keeps in personal touch with the directing end of his business is in no small way responsible for his success.

## EXCLAMATION POINTS.

THE TENTED EXHIBITIONS have about all closed their season, and performers engaged in that line of work during the Summer months are in Chicago. The Josefson Troupe of Icelanders, which were a feature of the Ringling performance, opened their vaudeville tour at the Kedzie the "last half" of last week. Evans and Sister, with the same show, start their tour at the Wilson Avenue, this week. Bert Delno, who has two serial acts with the Selfie-Floto Show, is back, as that enterprise ended its season Nov. 8, at Albuquerque, N. M. The Melnotte-La Nole Troupe, one of the best of the wire acts, is back after a tour with Ringling Bros. Fred Worrell, manager of the Ringling Show, is back in town, and is already busy on arrangements for next season, which refutes a rumor to the effect that this was his last season in that capacity.

AL. RINGLING, one of the Ringling brothers, opens a new theatre at his home town of Baraboo, Wis., Nov. 17, with "Lady Luxury."

## GOOD PRODUCTIONS.

Henry Gurvey, well remembered in Chicago for his work in "Molly and I," played Judge Spotswood in the Empress Stock Co.'s presentation of "Broadway Jones," in Ft. Wayne, last week. "Within the Law" and "Charley's Aunt" are scheduled for this and next week. The stock company duplicates original productions faithfully,

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## QUITE DAINTY.

Genia Rale is getting a rep. for downright daintiness in and around Chicago, because of her ability to put songs over effectively.

## A SPLENDID ACT.

No better act of its kind has ever been organized than the Aurora Zouaves, who will be remembered for their performance at the Eastland benefit, in Chicago. Captain John M. Heck, First Lieutenant Warren S. Boyle, Second Lieutenant Harry T. Keeley, Louis A. Boyle, Roy C. Holton, Wm. G. Muschler, and Privates Frederick N. Lohman, Frank L. Sprague, Floyd D. Bliss, Carl E. Swanson, Leslie Schaler, Archie A. Murray, Chas. P. Phrangle, Frank Vaghy and Henry F. Hoffman make up the list of sturdy act-members.

The deal by which Fred M. Barnes was to take charge of the fair department of the Western Vaudeville Managers' Association is off. At a conference in which Martin Beck and Mort Slinger met Mr. Barnes the arrangements were canceled. It was a great disappointment to the W. V. M. A., as quite a good deal of money had been expended in perfecting the new arrangement.

Mr. and Mrs. CARL HEISEN remained a week and a half at the Wilson Avenue and moved to the American (Nov. 15) for half a week, after which they go on the road in vaudeville.

HOWARD LANGFORD and the tabloid show, "The Night Clerk," impressed Martin Beck so well that he booked the attraction for the Orpheum Circuit.

ROY MURPHY, who represents the Fuller interests of Australia, in Chicago, saw Perona, an accordionist, at the Ashland Theatre, Thursday night of last week. So Paul Goudron booked the act for Australia on Friday morning, and it got away on the afternoon train Friday.

BILLY KENT, leading man with Will B. Friedlander's tabloid, "Tickets, Please," was initiated in the Elks lodge here.

## CHICAGO HARMONY NOTES.

## BROADWAY CO.'S OFFICE.

The personnel of the Broadway Music Co.'s Chicago office now includes: Irving Bibb, Western manager; Albert Dodson, assistant; Chas. Lensen (a clever pianist who also possesses a crystal clear tenor voice that accounts for landing many acts), Art Aarseth, pianist, and a singing squad, including Henry McKenty and Wm. O'Donnell. These boys are working hard on "Little Lane Without a Turning," "Put Me to Sleep with an Old Fashioned Melody," and "When Old Bill Bailey Plays the Ukalele," the roster of acts landed including Lillian Watson, Nichols Sisters, Belle Isle Act, Princess Maids, Hazel Lynch, Seven Juvenile Jesters, Woolfolk's Kid Review, Frances Shopera, Madison and Mace, Bernado, Louise Di Foggie, Norwood and Norwood, Zoe Matthews, Shirley Gilmore, Brooklyn Comedy Four, Billy Roder, Mabel Kennedy, Angelo Welt and Dacy, Zeno and Mandel, Bill Pruitt, Evelyn and Dolly, Aki Trio, Meyakos Four, and Clifford and Mack.

## PICKFORD'S BUSIEST NIGHT.

Manager D. E. Rice and Proprietor J. S. Leech report that all records of attendance at the Pickford Theatre, Thirty-fifth Street and Michigan Avenue, were broken last Saturday night, when Will Rossiter's Song Revue held the boards. "I Guess I'll Soon Be Back in Dixieland" opened the bill. Then Billy Stoneham sang character songs and entered into a duet with his wife, Josephine Harris. Ira Weller displayed his "pipes" with "You're the Dawn of a Perfect Day" and another ballad, after which Will Rossiter sang his Tipperary song, "When You're All In, Down and Out." "Love Land Days" and a new march ballad, Stoneham and Allen stopped the show with their "Cakewalk Jubilee." Then "Nubba" Allen joined her brother, from the audience, in "Ireland, I Hear You Calling." The entire company supported "In Time of Peace Prepare for War" as a finale. The success won at the Pickford was duplicated the following Monday night at the Le Grand Theatre. It is rumored that other local publishers will incorporate the review idea in their plugging.

## HARD TO GET SONGS.

So many singers playing contests at local small fee theatres are using the same songs that the problem of booking singers who know enough new ones to supply each theatre they visit with numbers not heard too frequently at the same place has become very acute. To avoid this some singers are reviving old songs of waned popularity and others are singing numbers heretofore regarded as classics. Precisely the same conditions governing conflicts in higher priced vaudeville theatres are encountered, though the conditions are even worse in the small fee houses because once a conflict is eliminated at the Palace or Majestic, the bill remains undisturbed for a week. But, in smaller houses, the entire program is changed for each contest and, though they are some days apart,



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the audience does not like to hear the same songs it heard one or two weeks before.

## NICK HALL HERE.

Nick Hall, whose melodies used to appear in nearly every Western catalogue a few years ago, popped up in Chicago last week, with new numbers that he declares are as good as his "Bohemia Rag" and "It's the Last Time for Some Time." Nick has quit active entertaining, though he still possesses his great demonstrating ability, as he has entered the taxicab business "for better or for worse."

## IMPROVING.

Local managers report that professional conditions are improving rapidly herabouts. Now that the real song-boasting acts are billed in the local big-time houses, entertainers are flocking into professional offices to get the material going over so nicely for the big acts.

## THEIR NEW CATALOGUE.

It is believed that the McKinley Music Co.'s new Fall catalogue is the most elaborate work of its kind ever issued by a music publishing concern. The work is elaborately illustrated with colored, thematic and so arranged that, despite its enormous size, all parts of the vast volume compel attention. The mailing cost, alone, of the first edition runs into five figures. A special crew has been working on this book for nearly half a year, and in some ways its preparation involved more work than that required for the issuing of a telephone directory, which is run in only one color. President McKinley personally supervised the entire edition, as his direction of the manuscript department enabled him to familiarize himself with all required details.

## BUSY OFFICE.

Since Murray Bloom took hold of things in Harry Von Tilzer's Chicago office, professional activities have been humming along in fine fashion. Murray is always on the job, and is seen wherever anything is doing.

## WILL HARRIS ACTIVE.

Will J. Harris is dividing his time between writing acts, producing them and placing hit lyrics. His latest song offering is "That Soothing Symphony," published by Waterson, Berlin & Snyder.

## ON PRESS.

"Come Back to Your Lonesome Gal," by Ray Hibbler and Erwin R. Schmidt, is now on the press, and will soon be issued by the Lyceum Music Co.

## WITMARKS HAVE WINNERS.

Witmark's catalog was never in better shape than right now, while "You'll Be There" is going along at a pace that should make the firm and Ernest R. Ball proud. "Little Grey Mother" has established itself definitely, and the long line of higher priced, semi-standard numbers has been capped by "A Little Bit of Heaven." Performers know about the records achieved by these songs and are flocking to the Western office for new material.

## TWO SCOOPS.

The Rybak Publishing Co. made two record breaking act catches last week when Elizabeth Murray decided to sing "You Stole My Heart" and Mr. and Mrs. Vernon Castle put on their new "Royal Arab" instrumental number, with music by Art. Green. This number is also introduced in the Celebrated Players Film Co.'s new release, entitled "The Whirl of Life," and its theme is constantly repeated throughout six reels. Mr. and Mrs. Castle were featured in the production. There is an old saying, "A song that suits Elizabeth Murray will suit anybody," and, if any credence can be placed in the proverb, it's a ten to one shot that many performers will follow her lead in singing "You Stole My Heart."

## OUT OF TOWN NEWS

New Orleans, La.—Tulane (T. C. Campbell, mgr.) "Outcast" week of Nov. 14.

Crescent (T. C. Campbell, mgr.)—Al. G. Field's Minstrels, held over for 7, gave an extra performance, to big business. The house was dark 8-13. Al. H. Wilson 14-20, "Mutt and Jeff" 21-27, National Grand Opera Co. 28-Dec. 4.

Orpheum (Arthur B. White, mgr.)—Bill 15-20: Mme. Blanche Arral, Chas. and Henry Rigoletto, Emmet Devoy and company, the Mexican Musical Organization, Cameron and Gaylord, Alleen Stanley, Wilson and Aubrey, and the Orpheum Travel Weekly.

DAUPHIN (Lew Rose, mgr.)—"Billy" McIntyre's Merry Burlesquers got good box office results for week of 7. The fine line of living models staged by the hustling producer, picked from his beauty chorus, scored big. "War Juarez" and "The Dog Catcher's Luck" are the burlesques week of 14.

GREENWALD (Fred Peterman, acting mgr.)—Things at this continuous vaudeville house were

## MOUNTFORD IN CHICAGO.

"I came to Chicago this morning and gave the Federal authorities information regarding the National Vaudeville Institute, which led to the closing of that so-called correspondence school of acting, at noon," said Harry Mountford, re-appointed international organizer of the White Rats, decisively, when interviewed by the Western manager of THE CLIPPER in his Hotel Sherman room, Chicago, immediately after his arrival last week.

"This will give you an idea of the kind of action I intend to get for performers," he continued, as he busied himself with the divided task of eating his dinner in the hotel room and opening telegrams brought in every few seconds by accommodating attendants, "and you'll soon see the re-establishment of conditions that will keep people who don't belong there away from the footlights and, at the same time, maintain the rights of those who belong."

Mountford is glad to be back at the helm of the association, from which he was forced to withdraw in 1911, after working it up to a prosperous and powerful place in the world of unions, and believes there is no reason why an association of actors should not prove as beneficial for all parties concerned as those looking after the interests of tradesmen.

Mountford went on to explain how he closed every vaudeville theatre in London for five weeks, in 1907, when he led a strike composed of musicians, stage hands and vaudeville actors, after organizing the Variety Artists' Federation, for which he served without compensation. When the strike was settled, after costing the theatre owners \$400,000, all actors in England got paid for matinees, and received an equitable contract that was negotiable for cash. George Adney Payne (representing the theatre managers) told Mountford afterward that the whole thing could have been settled over a glass of milk and a sandwich, but he (Mountford) is confident that the actors never would have received their rights if they had not resorted to unified action.

He went on to explain that he also organized the Music Hall Artists' Railway Association, which gets three-quarter fare for vaudeville actors. He made things so hot for the managers and agents that he was forced to leave England. However, he continued his activities in Germany, where he organized the International Artists' League.

At this point an interruption came in the form of a telegram announcing that Wm. A. Brady had taken over thirty-eight theatres from the Shuberts, which gives an insight into Mountford's system of keeping informed regarding everything that's going on. Telegrams were also exchanged, which showed a diplomatic victory in healing a wound between a manager and a team that threatened serious trouble.

"My system will involve the expenditure of a great deal of money, because the organization must be at the top notch of centralized power before it can maintain performers' rights," said Mountford, "and my slogan shall be 'get numbers' until so many belong that it will be an easy matter to show our real strength when occasion arises. I will have a veritable military organization, with a commander-in-chief, generals and lieutenant generals who will work constantly in the interest of the cause."

Mountford believes the "cutting" policy resorted to by managers is the greatest proof of artists' weak organization, and believes performers should let agents know that the booking agents' "bread-and-butter" is directly dependent upon the performer. He was highly pleased with his reception in Philadelphia, New York and Boston, capacity crowds having greeted him at all cities mentioned. He contemplates returning to Chicago in two weeks, when he will lay the foundation for a strong local chapter. Mountford doesn't look his forty-one years, and hasn't aged a bit since the tempestuous times when he last directed the White Rats. He spent the intervening years running an efficiency bureau for indirect publicity.

doing well when Manager W. E. Tyler suddenly disappeared.

THE Stage Employee's, Local 39, will entertain at the Athenaeum 18, with their ninth annual fancy dress and calico ball. A. J. Skarren, chairman, with A. G. Troyer, ex-officio, report previous affairs to be outdone.

Baltimore, Md.—Ford's (Chas. E. Ford, mgr.) "The Song of Songs" Nov. 15-20.

ACADEMY (Tunis Dean, mgr.)—"The Girl Who Smiles" 15-20, Al. Jolson and "Dancing Around" 22-27.

AUDITORIUM (Fred Shamberger, mgr.)—Triang's photoplays.

PALACE (William Ballauf, mgr.)—Globe Trotters 15-20, Twentieth Century Maids 22-27.

GATETY (J. C. Southerland, mgr.)—Tango Queens 15-20, Broadway Belles 22-27.

MARYLAND (Fred C. Shamberger, mgr.)—Bill 15-20: Overman and Hibbard, Whiting and Burt, Ruth Roy, Craig Campbell, Lady Sen Mel, Werner-Amoros Troupe, Eckert and Parker, Mr. and Mrs. Gordon Wilde, Smith and Austin, Johnny Singer and Ziegler Twins, and Delmore and Lee.

HIPPODROME (H. M. Gursch, mgr.)—Singer's Midgits, Brown and Jackson, Les Alex Carangeuts, Four Singers, Del Vecchio, and Heien Shipman.

VICTORIA.—Bill 15-20: Latena's Circus, George Smedley, Follis Sisters and Le Roy, the Ziraa, and Archer and Belford.

GARDEN (George Schneider, mgr.)—Bill 15-20: Volant, Sid Baxter and company, Bush and Shapero, Gonne and Livsey, Melrose Troupe, Mme. Gertrude Hutchinson, and "West Point Frolics."

Portland, Me.—Jefferson (M. J. Garrity, mgr.) the Corse Payton Stock Co. presents "The Natural Law." Nov. 15-20. Harry Lauder Co. is an early booking.

KEITH'S (Harry E. Smith, mgr.)—Vaudeville 15-20: "A Night with the Poets," Rawls and Von Kaufman, Kurtis' Roosters, Arco Bros., McDevitt, Kelly and Lucey, Elda Morris, Allie White, and Pathe Weekly.

NEW PORTLAND (M. C. Blumenberg, mgr.)—Vaudeville and motion pictures. Bill 15-17: Blanche Vedder and her Modern Octette, Charles Moore and company, Charles A. Clark and company, Ben and Hazel Mann, and Harry Davis. Bill 18-20: Seven Girls Girls, Kennedy and Melrose, Dan Haley, "The Tamer," and Wilson and Wilson.

GREENLY'S (James W. Greely, mgr.)—Vaudeville and motion pictures. Bill 15-17: The Riffmans, Dyke Thomas, and Rowles and Gilman. Bill 18-20: Langweid Sisters, Jack Barry, and Perkins Duo.

STRAND, EMPIRE and CASCO, motion pictures only.

## NOTES.

IN THE Municipal Organ Course, Will C. Macfarlane, assisted by Madame Schumann-Heink, appeared at City Hall Auditorium, in concert, 18.

EMILIO DE GOGORIA will appear in a song recital, for the benefit of the Children's Protective Society, at the Jefferson, 22.

PORTLAND Lodge of Elks turned over the proceeds of its grand ball, which was enjoyed at City Hall, 15, as a Christmas observance for the poor boys and girls of this city.

Logansport, Ind.—Nelson (Edw. F. Galligan, mgr.) "Lavender and Old Lace" Nov. 16, Vogel's Minstrels 23.

COLONIAL (Harlow Byerly, mgr.)—Bill 15-17: Leonard, Bogard and Nichol, and Bush Bros. Bill 18-20: Al. Nuttle, Dunbar and Turner, and Mlle. Gillis and company.

BROADWAY (Oscar Cook, mgr.)—Broadway Theatre Stock Co. presents "Clouds and Sunshine" 15-20.

PARAMOUNT (W. H. Lindsay, mgr.)—Paramount, Fox and V. L. S. E. pictures.

ARK and GRAND, pictures only.

## NOTES.

MANAGER EDW. GALLIGAN, of the Nelson, booked the feature film, "Damaged Goods," 13, 14, a brief time after its release. Richard Bennett, featured in this, was born in this city, and interest was strong.

EDNA GOODRICH, another Logansporter, will also be seen in pictures here in the near future.

O'NEIL & WALMSLEY'S "At the Golf Links," tab., featuring George Lee and company of eight, was a big hit at the Colonial 8-10. Good music and special scenery make it an attractive vaudeville offering.

South Bend, Ind.—Oliver (S. W. Pickering, mgr.) the Oliver Stock Company presents "Klondike" Nov. 15-17.

ORPHEUM (C. J. Allardt, mgr.)—Bill 15-17: William De Hollis and company, Keno and Green, Maurice Downey and company, and Louis London. "Tickets, Please" (tabloid) 18-20.

STRAND (P. J. Clifford, mgr.)—Vaudeville and pictures.

AUDITORIUM (S. W. Pickering, mgr.)—High class photoplays.

COLONIAL, LA SALLE, SURPRISE and INDIANA, pictures.

Lincoln, Neb.—Oliver (F. C. Zehrung, mgr.) the Barrow-Howard Players present "Seven Keys to Baldpate" 17-20, giving way to the Y. M. C. A. concert for 15, and "High Jinks" 16.

ORPHEUM (L. M. Garman, mgr.)—(Splits with Colorado Springs.) Bill 18-20: Four Marx Brothers company, Frank Milton and De Long Sisters, Una Fairweather, Nina Payne and Joe Niemeyer, Musical Johnsons, Pipifax and Paulo, Brown and McCormack, and pictures.

LYRIC (L. M. Garman, mgr.)—Bill week of 15: Armstrong and Odell, Cevene Troupe, and Hodges, Tyves and company.



# BURLESQUE

BY MILL.

## COMMISSIONER BELL RELENTS.

### OLYMPIC IS RE-INSTATED.

On the strength of assurances given him by the American Burlesque Association, who have issued a letter of instruction to all its shows, License Commissioner Bell of New York reconsidered the case of the Olympic, and issued a license to allow the house to open Nov. 15, with Scanlon & Moore's Winners.

The letter sent to all the managers of A. B. C. shows states in clearest terms that any show putting on anything objectionable would be disfranchised and removed from the wheel. It pointed out the recent activities of the authorities in various cities who felt themselves compelled by the class of the performances that had been presented to call a halt, and that the business had been put into bad repute and its existence jeopardized.

The following "drawing cards" are prohibited:  
Cooch or Oriental dancers.  
Bare legs.

### MAY PLAY THE MURRAY HILL.

There is a strong likelihood that the A. B. C. Shows will again play the Murray Hill, instead of the Yorkville, which, it seems, is too small a house "to give" adequate results. The present arrangement will probably be canceled when Marcus Loew returns from the West.

### GAIETY THEATRE ANNIVERSARY.

Nov. 23, 1915, finds the Gaiety, Boston, at its seventh milestone, and it retains its place as one of the leading theatres offering this style of entertainment.

George Batcheller, early recognizing the possibilities of burlesque, wisely planned and built this playhouse expressly for the presentation of this popular kind of amusement, and that his judgment has been amply vindicated is daily demonstrated by the large crowds who visit here week in and week out. No other theatre building in the country excels the Gaiety in the safety of its construction and the completeness of its hygienic equipment.

The splendid physical surroundings coupled with the unceasing courtesy and attention given to each and every patron, together with the high character of the stage performance, has resulted in a degree of popularity seldom attained by any theatre.

### NO CHANGES IN MERRY ROUNDERS!

Frank L. Smith, representing the Merry Rounders, wishes to contradict the report that has been circulating that the show will be reduced by the letting out of six chorus men and two girls. He writes us:

"There is absolutely no truth in this statement, and, to the contrary, Mr. Spiegel is seriously contemplating the augmenting of the cast."

"The company that opened at Hurtig & Seamon's will be kept intact until the close of the season, despite any rumors circulated. Will you kindly see that justice is done Mr. Spiegel for his daring and showmanship spirit in giving to burlesque an organization of the magnitude of the Merry Rounders."

### MARKWOOD-ROSS.

"Mickey" Markwood and Edith Ross, members of the burlesque stock company playing at the Dauphine Theatre, in New Orleans, La., were married at Gretna, La., Nov. 7. Mr. Markwood is one of the leading comedians of the company, while Miss Ross is a member of the chorus.

Ann Lindler, of the chorus, was bridesmaid, and "Patsy" Brennan, the vaudeville agent, best man.

### MANAGER ANSWERS "ABSENT."

The Daily States, of New Orleans, of Nov. 8, published an account of the disappearance of Wm. E. Tyler, lessee and manager of the Greenwall, in that city. The members of the burlesque stock which appeared there claimed that they had not been paid for their work.

### PAT WHITE AT DALY'S.

Pat White and his Gaiety Girls opened Nov. 15, at Daly's, New York. After this week, alternating stock will be the Daly policy, with Pat White, John Black and Sam Rice taking turns in staging the productions.

Estelka is announced as the extra feature this week.

### THE WINNERS.

The Winners, this week at the Olympic, New York, include: George B. Scanlon, Snitz Moore, Mlle. Viola, Florence Fletcher, Heloise Horton, Olle Oden, Edna Lee, Beatrice La Due, Wm. Lester, Brown and Williams, and the Great Dayton Family as an added attraction.

Be good, boys and girls!

MICKEY MARKWOOD, Cy Ardinger, "Billy" McIntyre and Blanchard McGee are four hustling comedy getters, and are "putting over the goods" for the Dauphine Burlesquers down in New Orleans.

THE MILLION DOLLAR DOLLS, instead of playing the Empire, Hoboken, this week, go to Bridgeport, for the last three days. The Social Maids put in the week at Hoboken.

### Vulgar jokes and actions.

### Vulgar dialogue.

At the beginning of the season the edict had gone forth, that no show was to carry a "cooch" dancer, but the manager of any house could add such a feature. Now, the manager of the show is instructed to cancel the date if the manager of the theatre attempts to put in any such feature, or if he should insist on having an objectionable version of a book.

The shows will be closely watched, and managers are warned to live up to the instructions.

Commissioner Bell is highly gratified that the circuit has taken this step, and feels that his action has accomplished the desired result. In the meantime, Jack Reid's Record Breakers lost a week.

The Garrick will also receive its license, but the policy will undoubtedly change, as no burlesque shows are scheduled there for the present.

### CHORUS GIRLS' CONTEST.

The offer of a prize for the most popular chorus girl made by THE CLIPPER for the season ending July 1, 1916, gives each girl a chance to earn a little extra money, and it behooves them to get busy.

THE LADY SECURING THE MOST VOTES WILL RECEIVE ONE HUNDRED DOLLARS IN GOLD, AND EVERY OTHER CONTESTANT WILL RECEIVE A BONUS IN THE FORM OF TEN PER CENT. OF THE AMOUNT TO THEIR CREDIT.

IN CASE OF A TIE FOR THE \$100 PRIZE, EACH TYING CONTESTANT WILL RECEIVE A \$100 PRIZE.

### GET BUSY, GIRLS.

One year's subscription...\$4-40 votes.

Six months.....\$2-20 votes.

Three months.....\$1-10 votes.

### BETTER READ THE CLIPPER.

Watch THE CLIPPER burlesque routes for correct burlesque bookings, right up to the minute. The pathetic attempts of another paper at a burlesque route list frequently has two shows playing the same house, and others miles away from their real location and in houses that are out of the wheel.

### U. S. BEAUTIES CENSORED.

A tempest has been stirred up in Pittsfield, Mass., over all shows of an unsavory character. On Sunday, Nov. 7, the Catholic clergy warned their parishioners against attending, and thereby encouraging that class of entertainment.

When Watson's United States Beauties played Pittsfield, Nov. 8-10, the mayor had a number of city officials and police witness the performance, and not only were they unsuccessful in finding an objectionable feature, but did find it most entertaining.

The press also endorsed the show, speaking in the highest terms of Gertrude Sommers, Patsy Lussey, Jules Jacobs, Chas. H. Boyle, and the work of the chorus.

### THE MANCHESTER SHOW.

The Albany, N. Y., papers spread themselves in unusual fashion over the merits of Rob Manchester's Show last week, everybody in the show, and everything in the production coming in for a full share of praise. Mollie Williams and her act: Billy Hart, the Curzon Sisters, Beatrice Harlowe, Ted Burns, Frankie Burns, George Douglas, will all be seen at the Columbia, New York, next week.

### BURLESQUE STOCK IN DENVER.

R. H. McCluskey, who is the first to make a success of the United States Photoplay Theatre in Denver, Colo., has bought out his former partner, Alfred Stewart, and now has exclusive control of the house. He is considering installing a burlesque company to run with the motion pictures. The house is located in the heart of the city.

### CAUSED BY A STROKE.

It is learned that Mrs. Thomas Hadfield, of the Billy Watson Beef Trust company, who was found unconscious in a Chicago hotel recently, was stricken with paralysis, and not the victim of an assault, as at first supposed.

Mrs. Hadfield is now at her home in Newark, N. J., out of danger.

HAZELLE MACK is soon to quit the business, and take up writing as a livelihood. Some of the verses of prose and poetry this popular blonde girl has written have found their way into the favor of several magazine editors, and resulted in her decision to "make it pay" steadily.

MARY WESTMAN, of Jack Reid's Record Breakers, went well with Trentonites, and had 'em coming over to catch the Breakers at the Olympic here last week. No license was issued for shows, so the trip was somewhat useless.

SOME MORE changes have been made in the Blue Ribbon Belles.

### UNION SQUARE'S STOCK.

Manager Ben Kahn, of "The Square," launched a burlesque stock company last week, with the opening matinee, Nov. 8, to quite a houseful. The Olympic, a block farther East on Fourteenth Street, was dark, and business was thriving all six days.

Ben Kahn plucked a strong octette of principals in Billy (Grogan) Spencer, Bert Weston, Marie Louise Pierson, Marie Victoria, Norma Brown, Dewy Campbell, Al Pinard and Steve White, and an unusually good looking bunch of eighteen chorus girls.

The Tango Beauties was the initial attraction, with the book put on by Dewy Campbell and the numbers by Bert Weston, and the matinee crowd fully repaid for their jitneys.

The book starts with the action taking place at a fake female sanitarium, with Jack Flitz (Al Pinard) as proprietor. The place is in need of "doctors," and the hiring of Spencer and Weston to palm off as physicians, the farcical burlesque fun boiled out of their orders "to give the patients anything and everything desired," allowed each opportunity they made good use of in the scenes with the two blonde girls, Misses Pierson and Victoria, and deeply brunette Norma Brown.

"Monterey" was the first, after an opening medley by the chorus, being swung over nicely by Marie Victoria, in a knee-length green and white satin costume. "Tulip Time in Holland" was led by Louise Pearson, who might be termed a epic and span soubrette sort of a prima donna, for she slips away from the usual stiffness of "primas," making a whirlwind "go" later in the first part, "Open Up Your Heart," to a box party who took her up and hurled to the stage for the kiss business.

It went for about eleven encores, showing the Fourteeners' taste to a nicety. Marie Victoria's other number was "Mississippi Shore," while she also had a specialty with Steve White that could have more dancing by both mixed into it, White doing a good bit of soft shoe stepping alone, and Marie returning merely for repeating the chorus of "Crazy About You." White also led "Rocky Road to Dublin," with the chorus in green and white knickerbocker costumes, one of the prettiest dressed numbers of the show. In fact, the costuming of the show is fresh and new looking, while the wardrobe of the Misses Pierson, Victoria and Brown showed flash, though Norma might have picked one more suitable for her kicky dance following her "Little Love From You" song in the second part of the show. She led "Honey-moon Bells" just before the All Nations finale of the half, with the chorus in knicker costumes with wrists and ankles decorated with bells. The All Nations finish brought the company on in three, until Louise Pierson, represented America, and looking herself in fleshings, "America, I Love You," getting the boost.

The "second part" was laid in a millinery shop set, and the meat of it consisted of an old but funny shooting up of a supposed dummy (Grogan) by Dewy Campbell, who switched from a trap to a riled Westerner for the second part. Another bit of "charging for a peek" at a model in an adjoining room, with a bell as the time limit, was worked up well. Everything was "going" new to the Fourteenth crowd, and they gave the pajama dressed "You Wouldn't Know My Home Town Now," led by Marie Victoria, six encores, helped by Spencer's unoffensive tickling business with the chorists.

"Come Back, Dixie" was another that had pep, led by Miss Brown in a yellow gown and the girls in knee-length grey dresses, but the funniest bit to the Squarites was a quintette "singing lesson" by the male principals, with Weston as the teacher and Spencer putting the laugh at the finale of each verse.

Then Gladys Rowland, a bit of brunette class, stepped from the chorus and led the next number, "Beautiful Band," in a neat white accordion plaited gown, with the girls in military costumes of red fleshings and green bodices, drilling through it, and after Miss Brown's solo song and dance, Louise Pierson, in a rich "skin-fitting" purple gown (she got a hand for the flash it made), led "Araby," with the chorus assisting with some Oriental manoeuvres.

On the whole, the initial show of the Kahn stock was a success, and it should get an early foothold for a good share of the patronage of the downtown lovers of burlesque entertainment. The principals are a capable eight, and for looks the Kahn chorus will do their share towards drawing repeaters from week to week.

Splitting the show last week a Baron Von Olger, who served and was badly wounded in the European war, was introduced, and the Baron, in turn, introduced some few hundred feet of filmed warfare that are probably the most legitimate we've seen hereabouts so far. His are too gruesome in many scenes to be fakir's material, and his lecture on same helped the way they were appreciated at this showing.

The book of the current week's show was put on by Billy Spencer, with Weston again producing the numbers. The first part is "Palm Beach Lassies," and the burlesque, "South Dakota Burlesquers," while Princess Dovee wiggles in as the added attraction, and she's grown popular on Fourteenth Street this season.

Bernard La Vine is managing the company.

Tod.

WILL H. WARD and MARTHA PRYOR are doing splendid work with the Dauphine Theatre's burlesque in New Orleans.

LA PELLETREAU is the "Little Blonde in Black" from Chicago, dancer with the Broadway Belles, doing classical dances only.



## MAJESTICS.

RATING.			
Book	Numbers	Chorus	Principals
100	100	100	100
Scenery	Costumes	Comedy	Specialties
100	100	100	100

Fred Irwin has come back with an Al aggregation, and considering the fact that Elmer Tenley has just joined as principal comedian, the performance on Monday evening at the Columbia went over in first class shape. Elmer Tenley played the role of Tim Hogan, the Irish husband of Frenchee, from the Folies Bergere, who entertains her ex-husbands by walks in the garden, much to Tim's disgust. The comedy with the various types, whom the much married Frenchee greets effusively, was effective as ever, and Tenley had many new speeches to fit each occasion. His make-up was extravagant for a visit to Paris, but that is where the "burlesque" comes in. With the work just a little faster in the first part the show could hardly be improved upon.

Florence Bennett contributed excellent work in the title role, Frenchee. In appearance she is the same handsome and stately leading woman, and in singing and acting she is ever improving, with very pleasing results. Her costumes were striking in design and material, and in the several numbers, as well as in the various scenes, she showed to good advantage.

John Sherry played a prize fighter husband in the first part, and his make-up as the slugger in face, was simply "awful" in hard lines, and his line of talk suited the character. Later on, as a Bloch, the barber, the make-up suggested a face badly seared by fire, but his pompous manner and expressions caused many laughs.

Paul Cunningham, as young Hogan, sang and acted well, and qualified without a doubt as a capable straight. Clay Grant played a Dutchman, with rather heavy dialect and action.

Virginia Irwin had several numbers to her credit, as she offered them with winning manner and in good voice. Her appearance is neat in face and figure. Others in the cast were: Vennetta Pressler, as Mlle. Monette; Jack Evans Davis, Charles Dunn, Harry Strawbridge, Edward Canlin, F. Murphy, J. Gellehan, Harry Voll, Harry Joyce, Jerry Mandy, Carnegie Roberts, Corrine Welles, Lucie Wert, Jessie Wilson, Evelyn Raymond, Margaret Sharp, Nellie Bruce, Maud Wert, Vere Gale, Edna Young, Erma Conroy, Bessie Lewis, Xela Sisters, Nonne Gerard, Marye Brush, Violet Silvers, the chorus girls being uniformly shapely and prepossessing.

The seven scenes were showy. The opening medley showed the company off to good advantage, with the girls in attractive gowns, and the eight ponies as dolls, led by Edna Roberts, as the Little Toy Soldier. "Hats Off to You" was offered by Paul Cunningham, who introduced the names of well known fighters in the Hall of Fame chorus. "I Wonder Who's Kissing Her Now?" went well as ever when sung to Hogan by Miss Irwin, with spotlight, when Frenchee was out walking. "The Castle Girl" was a dancing number by eight girls, with Margaret Sharp and Harry Voll doing the "Castle steps." "I'm a Nut" was done by Paul Cunningham, who introduced Roosevelt, Bryan and Billy Sunday in person for the respective verses. The Xela Sisters, four nimble dancers and kickers, performed their acrobatic dancing specialty, which got several encores. Florence Bennett followed with "Mlle. Marie," a French number, for which the twelve French girls wore very chic dresses. An operatic medley, led by Miss Bennett, had selections from "Carmen," "Il Trovatore" and "Faust."

The next scene introduced "I'm Thirsty A," the "Time," by the eight roysterers, led by Paul Cunningham.

At the Cafe Maxim, for the cabaret, were exhibited, Emanuel List, the basso with the exceptionally deep notes, in "Asleep in the Deep" and "The Vampire Song," with Miss Bennett acting the enchantress.

Francis Murphy acted Julian Eltinge singing "When Mother Was a Girl" in clever style; Jerry Mandy did a Chaplin that was as close to the original as it could possibly be done, and he had all the tricks credited to the M. P. stars, and some besides. Several encores fell to him. Miss Bennett sang "I Wonder What's the Matter With My Eyes of Blue," assisted by eight chappies. "There's a Little Lane" was sung well by Mr. Cunningham; Miss Irwin offered "Dinah Do," and a rousing medley closed the act. At a table scene John Sherry did some business with a cotton topped ice cream cone, and spattered Miss Bennett's gown freely with the confection. "Down by the Sea" was also sung by a shapely lady, with the girls in nice bathing suits.

The second act opens with a scene in which a cop refuses to give a crook the chance to go to prison, and the interior of the prison, in striking white and black effect, shows the inmates enjoying themselves playing cards, drinking, etc., and boasting of their achievements in crime. When the Dutchman confesses that he has not done anything he is expelled. A statue is posed by the aforesaid shapely lady in white fleshings. Frenchee's Lawn Pete shows the final scene. The Xela Sisters gave an exhibition of society dances here which again earned them encores. Virginia Irwin sang "Mary," with eight couples bidding her good-bye, and Miss Bennett, in green and gold, brought out "The Sheath Gown Girl." A burlesque duel with pistols made some laughs, also a suffragette speech by Mr. Sherry, which was followed by a recitation praising the "woman" by Mr. Cunningham.

A boxing match by two lightweights, without a blow being struck, is followed by a bout between Tenley and Grant, Tenley and List, and between Tenley and "Charley Chaplin" for a good lively finish.

The staff: Fred Irwin Amusement Company, owners; Fred Irwin, manager; Phil Parkcraft, ad-

## SAVOY HOTEL, OMAHA, NEB., 15th and Jackson. Home of Theatrical People. 1 1/2 blocks from principal theatres. Special Rates. NUFF SAID. Newly decorated and furnished.

## ROUTES.

## COLUMBIA CIRCUIT.

AL. REEVES—Gaiety, Washington, 15-20; Gayety, Pittsburgh, 22-27.  
 BEHMAN SHOW (Jack Singer, mgr.)—Gaiety, Toronto, 15-20; Gaiety, Buffalo, 22-27.  
 BON TONS (Ira Miller, mgr.)—Columbia, Chicago, 15-20; Des Moines, 22-25.  
 BEN WELCH SHOW (Harry Shapiro, mgr.)—Colonial, Columbus, O., 15-20; Empire, Toledo, 22-27.  
 BOSTONIANS (Frank S. Pierce, mgr.)—Gaiety, Buffalo, 15-20; open 22-27; Syracuse and Utica 20-Dec. 4.  
 BILLY WATSON'S BIG SHOW (Wm. F. Rife, mgr.)—Gaiety, St. Louis, 15-20; Chicago 22-27.  
 DAVE MARION'S (Isay Gools, mgr.)—Hartig & Seamon's, New York, 15-20; Orpheum, Paterson, 22-27.  
 FOLLIES OF THE DAY (Barney Gerard, mgr.)—Syracuse and Utica 15-20; Gaiety, Montreal, 22-27.  
 GLOBE TROTTERS (Walter Greaves, mgr.)—Palace, Baltimore, 15-20; Gaiety, Washington, 22-27.  
 GAY NEW YORKERS (J. Goldenberg, mgr.)—Berchel, Des Moines, Ia., 14-17; Gaiety, Omaha, 22-27.  
 GYPSY MAIDS (W. V. Jennings, mgr.)—Empire, Toledo, O., 15-20; Chicago 22-27.  
 GOLDEN CROOKS (Jas. C. Fulton, mgr.)—Gaiety, Omaha, 15-20; Gaiety, Kansas City, 22-27.  
 GIRL TRUST (Louis Epstein, mgr.)—Grand, Hartford, 15-20; Waterbury, Conn., 22-27.  
 HARRY HASTINGS (Martin J. Wigert, mgr.)—Empire, Albany, 15-20; Casino, Boston, 22-27.  
 LIBERTY GIRLS (Alex. D. Gorman, mgr.)—Gaiety, Kansas City, 15-20; Gaiety, St. Louis, 22-27.  
 MAJESTICS (Fred Irwin, mgr.)—Columbia, New York, 15-20; Casino, Brooklyn, 22-27.  
 MANCHESTER'S BOB (Bob Manchester, mgr.)—Gaiety, Boston, 15-20; Columbia, New York, 22-27.  
 MAIDS OF AMERICA (Frank McAleer, mgr.)—Orpheum, Paterson, 15-20; Empire, Hoboken, 22-27.  
 MILLION DOLLAR DOLLS (Chas. Falke, mgr.)—Bridgeport 18-20; Phila. 22-27.  
 MIDNIGHT MAIDENS (E. W. Chipman, mgr.)—Gaiety, Pittsburgh, 15-20; Star, Cleveland, 22-27.  
 MERRY ROUNDERS (Jas. Weeden, mgr.)—Jacques, Waterbury, 15-20; New York 22-27.  
 PUSS (Al. Lubin, mgr.)—Star, Cleveland, 15-20; Colonial, Columbus, O., 22-27.  
 ROSELAND GIRLS (Bob Mills, mgr.)—Casino, Boston, 15-20; Grand, Hartford, Conn., 22-27.  
 ROSE SYDELL'S CO. (W. S. Campbell, mgr.)—Casino, Brooklyn, 15-20; Empire, Newark, 22-27.  
 ROSEY POSEY GIRLS (Peter S. Clark, mgr.)—Star & Garter, Chicago, 15-20; Gaiety, Detroit, 22-27.  
 STROLLING PLAYERS (Louis Gilbert, mgr.)—Colonial, Providence, 15-20; Gaiety, Boston, 22-27.  
 SOCIAL MAIDS—Empire, Hoboken, 15-20; New York, 22-27.  
 SPORTING WIDOWS (Bob Simons, mgr.)—Empire, Newark, 15-20; lay off 22-27.  
 STAR AND GARTER (Jas. Cummings, mgr.)—Gaiety, Montreal, 15-20; Empire, Albany, 22-27.  
 SMILING BEAUTIES (Ben Harris, mgr.)—Miner's Bronx, New York, 15-20; Empire, Brooklyn, 22-27.  
 SAM HOWES (Geo. R. Bachelor Jr., mgr.)—Lay off 15-20; Syracuse and Utica 22-27.  
 TOURISTS—Gaiety, Detroit, 15-20; Gaiety, Toronto, 22-27.  
 TWENTIETH CENTURY MAIDS (R. E. Patton, mgr.)—Casino, Phila., 15-20; Palace, Baltimore, 22-27.  
 WATSON-WROTHER SHOW (Manny Rosenthal, mgr.)—Empire, Brooklyn, 15-20; Colonial, Providence, 22-27.

## AMERICAN CIRCUIT.

AMERICAN (Louis Gerard, mgr.)—Howard, Boston, 15-20; Manchester and Worcester 22-27.  
 AUTO GIRLS (Ted Symonds, mgr.)—Century, Kansas City, 15-20; Standard, St. Louis, 22-27.  
 BEAUTY, YOUTH AND FOLLY (Lou Stark, mgr.)—Majestic, Indianapolis, 15-20; Buckingham, Louisville, 22-27.  
 BROADWAY BELLES (Joe Oppenheimer, mgr.)—Penn Circuit 15-20; Gaiety, Baltimore, 22-27.  
 BLUE RIBBON BELLES (Wm. S. Clark, mgr.)—Scranton, Pa., and Schenectady, N. Y., 15-20; Corinthian, Rochester, 22-27.  
 BIG CRAZE (Joe Levitt, mgr.)—Empire, Cleveland, 15-20; Penn Circuit 22-27.  
 CRACKER JACKS (Bob Gordon, mgr.)—Star, Toronto, 15-20; Savoy, Hamilton, 22-27.  
 CABARET GIRLS (Lewis Livingston, mgr.)—Olympic, Cincinnati, 15-20; Empire, Cleveland, 22-27.  
 CHERRY BLOSSOMS (Maurice Jacobs, mgr.)—Gaiety, Minneapolis, 15-20; Star, St. Paul, 22-27.  
 CHARMING WIDOWS (Sam Levy, mgr.)—Standard, St. Louis, 15-20; Gaiety, Chicago, 22-27.  
 CITY SPORTS (L. E. Sawyer, mgr.)—Corinthian, Rochester, 15-20; Star, Toronto, 22-27.  
 DARLINGS OF PARIS (Clara E. Taylor, mgr.)—Gaiety, Phila., 15-20; Shamokin 22, Shenandoah 23, Wilkes-Barre 24-27.  
 FROLICS OF 1915 (Frank Lalor, mgr.)—Shamokin 15; Shenandoah 16; Wilkes-Barre 17-20; Scranton 22-24; Schenectady, N. Y., 25-27.  
 FOLLIES OF PLEASURE (Rube Bernstein, mgr.)—Buckingham, Louisville, 15-20; Olympic, Cincinnati, 22-27.  
 GIRLS FROM THE FOLLIES (Gus Kahn, mgr.)—Pittsfield and Springfield 15-20; Brooklyn 22-27.  
 HELLO, PARIS (Wm. Koehn, mgr.)—Savoy, Hamilton, 15-20; Cadillac, Detroit, 22-27.  
 HELLO GIRLS (Fred Poller, mgr.)—Gaiety, Chicago, 15-20; Majestic, Indianapolis, 22-27.  
 HIGH LIFE GIRLS (Frank Calder, mgr.)—Star, St. Paul, 15-20; St. Joseph, Mo., 24-27.  
 JOYLAND GIRLS (Sim Williams, mgr.)—Academy, Fall River, 18-20; Howard, Boston, 22-27.  
 LADY BUCCANERS (Dick Zeller, mgr.)—Cadillac, Detroit, 15-20; Columbia, Grand Rapids, Mich., 22-27.  
 MILITARY MAIDS (M. Wainstock, mgr.)—Englewood, Chicago, 15-20; Gaiety, Milwaukee, 22-27.  
 MISCHIEF MAJESTICS (F. W. Gerhardt, mgr.)—Manchester and Worcester 15-20; Pittsfield and Springfield 22-27.  
 MONTE CARLO GIRLS (Jack Sutter, mgr.)—Gaiety, Brooklyn, 15-20; Academy, Fall River, 22-27.

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CHESLEIGH GIRLS  
20TH CENTURY MAIDS

## JULIA DE KELETY

PRIMA DONNA  
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AND TAKE NOTICE

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## HARRY L. COOPER

Principal Comedian, 20th Century Maids  
Direction JACOBS & JERMON.

PARISIAN FLIRTS (Chas. Robinson, mgr.)—Gaiety, Milwaukee, 15-20; Gaiety, Minneapolis, 22-27.  
 RECORD BREAKERS (Jack Reid, mgr.)—Academy, Jersey City, 15-20; Gayety, Brooklyn, 22-27.  
 REVIEW OF 1915 (Henry P. Dixon, mgr.)—St. Joseph, Mo., 17-20; Century, Kansas City, 22-27.  
 SEPTEMBER MORNING GLORIES (M. Herzog, mgr.)—Trocadero, Phila., 15-20; Grand, Trenton, 22-27.  
 TEMPTERS (Chas. Baker, mgr.)—Yorkville, New York, 15-20; Gaiety, Phila., 22-27.  
 TIP TOPS (Joe Hurlig, mgr.)—Columbia, Grand Rapids, 15-20; Englewood, Chicago, 22-27.  
 TANGO QUEENS (Ed. E. Daly, mgr.)—Gayety, Baltimore, 15-20; Trocadero, Phila., 22-27.  
 U. S. BEAUTIES (Dan Guggenheimer, mgr.)—Star, Brooklyn, 15-20; Yorkville, New York, 22-27.  
 WINNERS—Olympic, New York, 15-20; Jersey City 22-27.  
 YANKER DOODLE GIRLS (Henry P. Nelson, mgr.)—Grand, Trenton, 17-20; Olympic, New York, 22-27.

## PENN. CIRCUIT.

MONDAY—Newcastle, Pa.  
 TUESDAY—Greensburg, O.  
 WEDNESDAY—Greensburg, Pa.  
 THURSDAY—Harrisburg, Pa.  
 FRIDAY—Orpheum, York, Pa.  
 SATURDAY—Academy, Reading, Pa.

ELMER TENLEY joined Fred Irwin's Majestics at Boston last week. His wife, Viola Gilbert, formerly well known in burlesque, died Nov. 8.

BOBBY MORROW, manager of the Trocadero, Philadelphia, had his home saddened by the arrival of a stillborn baby boy. Mrs. Morrow is slowly recovering.

HARRY SHORT, Vincent Dusey and Lorenz and Fox have closed with the Sporting Widows.

MAX SPIEGEL is the new papa of a new baby girl, which arrived in the Spiegel home Nov. 10. INEZ DE VERDIER rejoined the Dave Marion Show at Hartford, Conn.

WM. S. CAMPBELL'S American Belles have been retired from the American Burlesque Circuit. He says that he has made numerous changes that were ordered by the censors and had been put recently assured that the show was O. K. Harry Thompson was the manager of the troupe, which included Lorraine Lilley, Annetta Link, J. K. Hawley, Bessie Roza, Winifred La France, Sam Bennett, George B. Mack, Albert Marks, Harvey Greene and Walter J. Parker.

THE U. S. Beauties are presenting "Mias Gloria" and "One Night Opera" at the Star, Brooklyn, this week. George Rothner is staging the wrestling bouts on Thursday night.

ROSE SYDELL gave a reception to her friends after the matinee and night performances at the Casino, Brooklyn, Nov. 15. Tea was served and every visitor received a photo of Miss SydeLL.

VIRGINIA WILSON, Gertrude Ralston, Laura Houston and Hedge Holmes are being lauded repeatedly for their specialty work with the Girls from the Follies.

CHARLES E. TAYLOR'S Darlings of Paris go from the Yorkville, New York, to the Gaiety, Philadelphia, according to the new route. The shows go from the Olympic, New York, to Jersey City, then the Gaiety, Brooklyn.



## WHITE RAT NIBBLES.

BY VICTOR V. YASS.  
Bryant 8780.

Are you a White Rat? Safety first—for the actor, for the manager and agent. Now, if you're not one, and pull that time worn speech, "The panic is on," or "I can't get the kush," forget your artistic temperament, dig up a two dollar and eighty-five cent job and become a member whilst the reduction fee is on. Costs five dollars to be re-instated no matter how much you owe. A new member gets in for ten dollars and five for dues. What do you get?



Why, the mere satisfaction of belonging to an order that has a clubhouse second to none anywhere in civilization would be enough excuse. Besides legal protection, billiard, reception and reading rooms, the spacious "gym" swimming pool, barber shop, cabaret, and when it comes to a first class sleeping room, with every known modern improvement, you have just a few reasons why you should belong.

Yes and there are a few theatre managers who can thank the Rats for their present positions, for while members they were becoming acquainted through meeting people they never would meet on street corners, and many an actor secured a good, reliable partner, also work with attractions.

All this for about three cents a day. The mere fact of having a permanent address is well worth the money. You have a few more days to become a member, whilst reduction is on. "So come in at once."

HARRY MOUNTFORD was on lecture tour last week, touching "Philly," Boston, Pittsburgh, and Chicago. Counsellor James Timony accompanied Mr. Mountford.

EXCUSE ME, Joe Birnes, for omitting your name as one of the acts who helped make entertainment given at St. Ambrose Parish, Oct. 20, a success. Also want to state that beautiful letter I received, thanking the artists for their kindness, paid us bountifully. Also thank Father Dwyer for missive.

OF COURSE, you all know the open meeting held at clubhouse, Nov. 9, was overflowing, and some five thousand turned away. Yes, and every man and woman who left was convinced this organization has no ill-feeling towards anyone. But as this matter is handled by THE OLD RELIABLE's representative, who was there, you can read full details in this issue.

TOM DONNELLY joined the Royston Sisters in Hartford, Conn., Nov. 8. They will do a clear stage act. Thomas will play part of heroic stage manager. I am jealous, as the actual experience I had whilst en tour with Evelyn Nesbit Thaw troupe would make me more proficient. No offense, Tom.

BROWN BROS., some oboe players, might have put letter H to oboe, but will not, out of respect for their dear mother. These boys were billed like an Indian medicine attraction. The brothers were the big feature in the music line at open meeting. Did they play? Yes, *silently*. Telegram read, "Illness prevented appearance."

As OUR Note Rat, Irving Dash, was not on scene until 1 A. M., Ernest Dupille did the honors, and what talent that boy displayed! But kindly remember Ernest is not a professional pianist.

SURE ENOUGH Billie Clark is an A. A. A., and is doing much boosting to make other girls in the profession A. A. A. Through Willie Cohan, Billie made Buccaneers went as far as R. R. depot, but visions of her hubby left behind caused her to shriek a pin into herself, which immediately woke her up to the fact that life was not worth while without him. Don't blame you, Miss Clark, you have some prize—as Bro. Irving Hay is well liked hereabouts. Your leaving, I know would have changed his jovial disposition.

GILBERT, Willie Siegel and "Mike" were to open Thursday, Nov. 11, in an act called "Skits and Furs," by Aaron Hoffman. Did They? No. Reason! One of the three jumped out twenty-four hours before the opening, for no other reason than he thought he had a better proposition in the show line. Thought! Aaron Hoffman's guidance was not good enough. He was not a member of the order. Again I will say "Safety First."

GRACE LA RUE still retains her charming looks and voice. The voice she dispenses of at a "small" salary each week, to thoroughly satisfied audience, managers and house employees. Miss Grace enjoyed the open meeting immensely.

JACK KENNEY is shortly going West. His clown antics about the club will be missed. All wish you and your partner, Frank Hollis, best health.

ENTERTAINED like kings were Sam Lee, Bill Carroll, Sammie Hyde, Paul Van Dyke, Bill Thompson, Carl Fletcher, and Jimmie Meehan, at Ferncroft Inn, Danvers, Mass., owned by no other than that very popular old-timer, Hap Ward. You know Charlie Sturgis, late advance agent, is Hap's new clerk.

MACK STARK, representing Kalmar and Puck, gave Irving Dash permission to play concert at Blackwell's Island. Very nice of Mr. Stark allowing Irving away during working hours.

THE LONG ISLAND LIGHTS, a social organization, composed of theatrical folk at Freeport, L. I., broke ground for their new clubhouse, Nov. 8. Quite a gathering of the membership were on hand too, for this occasion, and the ceremony consisted of speech-making, etc. Vice-president Harry Bulger turned over the first shovel of dirt, assisted by Mrs. Robert Henry Hodge, the only lady present. The clubhouse will be one of the finest of any country club on Long Island. The clubhouse and grounds costing in the neighborhood

The Biggest LOCAL "HIT" I've ever had -- Will Rossiter

## "LOVELAND DAYS"

GREATEST LITTLE MARCH SONG BY W. N. WILLIAMS — GREAT HARMONY NUMBER

FRANCIS X. BUSHMAN'S BALLAD

FLORENCE MOORE'S NEW "HIT"

"MY SHIP O' DREAMS"

"THE IRISH BLUES"

BEST OF ALL "DIXIE" SONGS BY JACK ROGERS THE CHOO-CHOO-CHOO SONG

"I GUESS I'LL SOON BE BACK IN DIXIELAND"

A "HIT" "IRELAND I HEAR YOU CALLING" "BEST BALLAD YET"

"Best semi-high class song since the Rosary." Greatest in America today - Bar None!

"YOU'RE the DAWN of a PERFECT DAY"

PUBLISHED IN 6 KEYS FOR ALL INSTRUMENTS

Professional copies Free  
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WILL ROSSITER

"THE CHICAGO PUBLISHER"  
136 W. Lake Street, CHICAGO

## WANT---Location for Organized Stock Company

Up in royalty releases, also popular plays. Strong Acting Company, Expert Scenic Artist. Can open any time after November 27. One or two bills a week. Address PERCY KILBRIDE, Academy of Music, Suffolk, Va. After November 20, Gen. Del., Norfolk, Va.

of thirty thousand dollars. Everything will be ready for occupancy June 1, 1918. The residents of Freeport and the Actors' Colony of that village justly feel proud of this enterprise, and should consider this beautiful clubhouse and grounds one of Freeport's many valuable assets.

ARE YOU aware that Rice and Alexis do bumps! also, are you aware of fact that George Brown, pianist at Mystic Theatre, Brooklyn, under management of Fred Alger, came near getting wounded! Well, he did, through frolics and "Rice" you see, he backed up to footlights, his partner grabbed him *too late*, and *Bing*—over the lights—lighting on no other than George Brown. George is still on job—and all are happy, as Mr. Brown is a cracker jack piano player.

Mrs. ZINN, acting out loud with Joyland Girl company, will shortly become an A. A. A., as will many more of the troupe.

MAY DAWSON, late of Kaufman Bikers, now manages the Five American Cyclists. This big novelty act headed the bill at the Baker, Schenectady, last week.

I WANT to thank "Violini" for remembering me. Yes, old timer, we miss you much, also remember me to your manager, Mr. Fenton. "Pekin," Buffalo, N. Y., Violini may be addressed. He will be there some weeks to come.

LETTER from Mike Kelly and Frank Damsel says the Cabaret Girls in the American wheel are doing immense business everywhere. They send greetings to the boys at club.

SIDNEY DE GRAY, who at one time was chairman of house committee, is now with Bosworth, Inc., Los Angeles, Cal., and is reported to be quite successful in comedies on the screen.

GEORGE POULTNEY is no more acting out; cast it aside, for a while, anyway, for the presidency of the Circle Film Co., with office that is a beauty in Longacre Building, N. Y. C.

JAMES E. SULLIVAN and Eddie Garvie, the last named gentleman one of our board of directors, are rehearsing a new act. These two well known and capable performers, who divided the comedy with Julian Eltinge for past three seasons, should make a wonderful pair in a vaudeville act.

JOE DANIELS and JOE STANDISH want to be remembered to all their many friends en route. At present clubhouse will reach them.

EXTRA. Guess what! I'll tell you. Hark ye, brothers and sisters. Ernest Carr, weighing some 345 pounds, has joined hands with Irving Hay. Ernie will work in black, while Irving will be the "Adonis" straight man (I beg Henry Dixie's pardon).

JUNIE MCCREE writes. Ask Charles Barney, Jimmie McDonald, and many others.

MEMBERS who do not belong to "The Amalgamated Relief Ass.," an order a Rat only can join—become member at once—in case of death someone left behind will derive some benefit. Cost, two dollars to join, and when a member leaves this earth you're assessed fifty cents. Benefit is half amount in treasury—at any moment, after the final curtain. Do not leave your beloved destitute or asking charity. 'Tis unnecessary when a member of "The Amalgamated Assn." What is your excuse for not belonging? Ladies, ask your husband if he is a member, also your brother. Boost. Pen Chas. McPhee.

Remember 'twas kindness of Mr. Mack Stark, with Kalmar & Puck, music publishers, who granted Note Rat, Irving Dash, permission to play show given recently at Blackwell's Island.

BROTHER OTTO THIEMLE, comedian, with Piccolo Midgers, is a very sick small man. I mean small in height—in the act a big man. Thursday last Dr. Harry Freeman was called in and found Otto dangerously ill with illness called "uremia,"

## AT LIBERTY

## JENNIE TEMPEST

Second Bus., Heavies

or can and will play anything cast for. Wardrobe and ability. 137 B. Jardin St., Shenandoah, Pa.

## AT LIBERTY

## MARGARET STOCKFORD

Emotional Leads, Heavies, Gen. Bus. Ht. 5 ft. 8, wt. 155 lbs. Everything essential. Two yrs. with Lester Lindsey Shows. Reliable managers only. Join on wire. 217 W. BROOKS ST., BROOKFIELD, MO.

## WANTED, FOR MARSHALL'S PLAYERS

PEOPLE FOR TWO COMPLETE REPERTOIRE COS. People doing specialties and doubling brass given preference. State all first letter and be prepared to join on wire. H. B. MARSHALL, Sabula, Ia.

## WANTED

## PEOPLE IN ALL LINES

Lady Pianist to double. Lowest salary, etc.

MORRIS STOCK CO., Ashton, Neb.

## AT LIBERTY---ROSE DAMPIER

Owing to Company closing.

## SECOND HEAVIES or GEN. BUS.

Experience the best. Specialties. Address GEN. DEL., Freeland, Pa.

## AT LIBERTY---BERENICE LENNOX

Ingenua, Soubrette or Juvenile. Age, 23. Height, 5 ft. 4 in. Weight, 123 lbs. Wardrobe, experience and ability. Join on wire. Specialty. Ticket, if over 200 miles. BERENICE LENNOX, 415 Dorchester St., West. Care of WILLIAMS. Montreal, Can.

and arranged a private room in Bellevue Hospital. Bro. Mulligan, who manages the act, is doing everything in his power to comfort him.

BROTHERS BURLEY and BURLEY arrived from Liverpool Thursday on the steamship *St. Louis*. They report having played a most successful engagement of twelve weeks in South Africa, returning to Liverpool, where they rested two weeks before sailing. They open on the Orpheum time.

BROTHER CLARENCE MARKS, with Bart McHugh's Cabaret Girls, was taken sick three weeks ago with typhoid malaria, and was confined to St. Agnes Hospital, Philadelphia. He fully recovered and resumed work with the act and did nicely at the Bushwick, Brooklyn.

BROTHER TIM McMAHON is in a serious condition in the Flower Hospital Annex, where he is at present confined in a private ward. Typhoid pneumonia developed the past week, and his condition is pronounced critical by Dr. Harry Freeman, who has been attending to him for the past two weeks.

BROTHER WILLIAM DOUGLAS, confined to Seton Hospital, Spuyten Duyvil, was visited by several of the brothers last week, who found him just as cheerful as ever.



AT LIBERTY, TROMBONE, E. & O. Also play Saxophone; musical act experience. Can join anywhere for real engagement. CARL KUEBLER, care of ROLFE PHOTO PLAY CO., 3 W. 61st St., New York.

## TANGO BELLS

Special Metal Orchestra Bells Played With Piano Keyboard.  
Orchestra. Drummers, Dance Halls, Skating Rinks, Etc., get a real novelty at a right price. Big tone. 2 1/2 Oct. Chrom. Complete, \$150. E. R. STREET, 28 Brook St., Hartford, Conn.

## AT LIBERTY BETH OLDS

For Stock, Rep., Read. Prefer Stock. Leads, Ingenue, General Business. Age 25, 5 ft. 4 in., 120 lbs. Decided blonde. Wardrobe on and off. Appearance and two years' experience. Photos ready. Tickets? Yes. 553 WINDSOR AVE., CHICAGO.

## WANTED VAUDEVILLE PIANIST

To play with Orchestra, lead if necessary. Good job for right man. A. F. of M. (sober). BIFFODROME, Parkersburg, W. Va.

## AN OPPORTUNITY

A well-known Broadway actor is organizing a first-class Stock company and will engage lady of talent desirous of going on stage, where she will be given parts to play and receive best of instructions. If interested, send photo and particulars. H. C. M., care of Clipper.

## AT LIBERTY NOV. 27 DAVE WHITELY

Eccentric Dutch and Irish Comedian, Singer and Dancer play strong parts. Care of PECK'S BAD BOY CO., Wolcott, N. Y., Nov. 18, Oswego, N. Y., 19; Fulton, N. Y., 20; or CLIPPER office.

## AT LIBERTY KIEFER BROS.

Versatile Vaudeville Band Actors  
For particulars address 35 Tennessee St., Evansville, Ind.

## PLAYS

ALICE HOWLAND,  
Box 139,  
Chicago Heights, Ill.

## OUT OF TOWN NEWS

Newark, N. J.—Newark (Geo. W. Robbins, mgr.) the great spectacular picture, "The Birth of a Nation," for two weeks, beginning Nov. 15. The negro population made an effort to prevent its showing.

SHUBERT (Lee Ottolengui, mgr.)—"Experience" 15-20, with William Elliott. May Irwin 22-29.  
PARK PLACE (Forsberg & Jacobs, mgrs.)—"The Forsberg Players present 'He Comes Up Smiling'" 15-20. "The Law of the Land" 22-27.  
ORPHEUM (M. S. Schlesinger, mgr.)—"The Blaney Orpheum Stock closed 13."

MINER'S EMPIRE (Tom Miner, mgr.)—"The Sporting Widows 15-20. Zenita is an extra feature. Rose Sydel's London Belles 22-27.  
KEENEY'S (John McNally, mgr.)—"Bill 15-17: Dorothy De Schelle and company, in 'Just Crooks'; Nat Nazarro Troupe, Paul Pedrion's animals, and Three O'Neill Sisters."

LYRIC (F. Rossnagel, mgr.)—"Pictures and vaudeville. Bill 15-17: Les Sal Vages, Florence and Oly. Clare and Catherine Murray, and John Weston and company."

Jersey City, N. J.—Majestic (Frank E. Henderson, mgr.) Andrew Mack, in "The Irish Dragon," Nov. 15-20.

ACADEMY (Cary McAdow, mgr.)—"Jack Reid's the Record Breakers 15-20."

KEITH'S (W. B. Garyn, mgr.)—"Bill 15-17: Max Rogers and company, 'The Betting Bettys,' Jas. F. Kelly, and Emma Pollock, and Sherman and Johnston. For 18-20: Bert Shepperd and others to fill."

Hoboken, N. J.—Empire (A. M. Bruggeman, mgr.) the Social Maids Nov. 15-20, with Stone and Pillard.

LYRIC (G. S. Riggs, mgr.)—"Loew vaudeville and pictures. Bill 15-17: Maestro, Cecil Dunham, Rawson and Clare, Capt. Barnet and Son, one to fill. Bill 18-20: Jordan and Dougherty, 'Too Many Burglars,' the Bleriot, two to fill."

McAlester, Okla.—Busby (A. Bert Estes, mgr.)—"Robin Hood" Nov. 19. Vaudeville and pictures between road attractions.

YALE-MAJESTIC (D. A. MacDonald, mgr.)—"Motion pictures."

LIBERTY (J. A. Steinson, mgr.)—"Paramount pictures."

STAR (Veno Pristocco, mgr.)—"Motion pictures. 'PASSING OF THE OKLAHOMA OUTLAWS' (pictures) drew well at the Busby 8, 9."

Jackson, Mich.—Athenaeum (Porter & Howson, mgrs.) Fluke O'Hara Nov. 15, "It Pays to Advertise" 17, "Mutt and Jeff" 18, "Bringing Up Father" 22; Jos. Sheehan 23.

RIJOU (Frank R. Lampman, mgr.)—"Bill 14-17: Cavana Duo, Alice Hamilton, Doris Wilson Trio, Mayo and Tally, and Gillett's monkeys. Bill 18-20: Princess Minstrel Misses, Ryal and Early. Mr. and Mrs. Fred Allen, Al Abbott, and Six Fultons."

# WANTED, FOR CIRCLE STOCK Dramatic People in All Lines

Young Handsome Talented Leading Lady, to be featured; Good General Actor, with some scripts, to direct; Character Man and Woman, and other useful people; Lady Piano Player that does specialty, Scenic Artist that can act and run stage. All must do specialties. One bill a week. 50 mile railroad travel. Winter and Summer work. Salaries must be low, they are sure. Good wardrobe and good dressing required. Show opens middle of December. Prepay your telegrams. Address LEN COHEN, 417 Fourth Ave. East, Hutchinson, Kansas.

## ATTENTION, MANAGERS!

# Stock and Motion Picture Studios! WILL SELL SCENERY AND PROPS OF B. F. KEITH'S CRESCENT THEATRE STOCK CO.

Must Vacate Storehouse. Address at once JOHN C. HALL, Stage Manager ORPHEUM THEATRE, BROOKLYN, N. Y.

## AT LIBERTY AFTER TWO MONTHS IN STOCK FRED M. CADY

Formerly RICE & CADY  
For Burlesque, Musical Comedy or Stock. Or would like to hear from good straight man who wants to form partnership. Address 3409 Walnut St., Philadelphia, Pa.  
SOME COMIC for SOME MANAGER.

## OPEN TIME St. John, New Brunswick CANADA

Can play good attractions at any time. First Class MUSICAL COMEDY STOCK, with Repertoire of Good Bills. Can be placed for three or four weeks. Opening in December and playing the two Holiday Dates here. Other good time can be arranged in good towns in this section to follow. St. John and this section of Canada is UNUSUALLY PROSPEROUS and GOOD ATTRACTIONS CAN GET THE BUSINESS. Write or wire.

W. C. McKAY, Mgr., Opera House, St. John, New Brunswick.  
N. Y. Representative Arons' Ass'n'd Theatres.

## AT LIBERTY GEORGE W.—STEPHENS & DRUMMOND LOTTA M.

COMEDIAN  
Age 27 yrs.; height, 5 ft. 5; weight, 125 lbs.  
INGENUE LEADS, Soubrette  
Age 23 years; height, 5 ft. 4; weight, 135 lbs.  
Wardrobe, ability and experience. Both do specialties. Joint engagement only. Photos upon request.  
Address GEO. W. STEPHENS, 5 Sixteenth St., Toledo, Ohio.

## WANTED Two Clever Stock People

YOUNG, PRETTY WOMAN FOR JUVENILE LEADS, GOOD LOOKING YOUNG ACTOR FOR HEAVIES. State age, height, weight, salary; and send photos, which will be returned. Good, long season to the right people. Address STOCK COMPANY MANAGER, care THE CLIPPER, 28th St., N. Y. City.

## MELVILLE'S COMEDIANS WANT

All Singing and Dancing Comedian. Permanent Stock. Two Bills a Week. Sister Team, play Parts: Bass and other Useful People, doing Specialties, doubling Stage. Band or Orchestra. Can also use People for the Road Attractions. State age, height, weight, salary. Boogie don't go.  
Address MELVILLE'S COMEDIANS, Box 677, Little Rock, Ark.

## WANTED FOR STETSON'S BIG DOUBLE UNCLE TOM'S CABIN CO.

LEON W. WASHBURN, Prop'r and General Manager. People in All Lines; Actors and Musicians, also Colored People, Male and Female, who can sing and dance; Woman with Child for Eys. Pleased to hear from people who have worked for me before. Address J. W. BROWNLEE, Chester, Pa.

## WANTED--QUICK For Joe N. Machan's Associate Players REAL SHOW PEOPLE

With wardrobe and ability, who can appreciate good treatment, where salary is sure. Those with Specialties preferred. Must be the best.  
Address MACHAN'S ASSOCIATE PLAYERS, Belleville, Ont., Canada.

## WANTED--THE ERNIE MARKS STOCK CO. LEADING MAN--TO HANDLE STRONG LINE OF LEADS

Must have good wardrobe on and off. Wire age, weight, height, etc. ERNIE MARKS, Mgr.  
Sudbury, Ont., week Nov. 15; North Bay, Ont., week Nov. 22.

## SCENIC ARTIST

### DESIRES ENGAGEMENT--STOCK

Absolutely first-class. Sober, reliable, experience and ability. Best of reference. Can join at once. Write or wire. O. S. DAVIS, Artist, 1259 La Salle Ave., Chicago, Ill.



# MOTION PICTURES

HARRY ENNIS, MOTION PICTURE EDITOR.

## PICKFORD IN "MME. BUTTERFLY" SENSATIONAL SUCCESS AT N. Y. STRAND.

FILM PLAYS TO RECORD BREAKING CROWDS FOLLOWING LASKY'S PHENOMENAL "CARMEN" PICTURE.

FAMOUS PLAYERS PRODUCTION RECEIVES STRONG PRAISE FROM DAILY NEWSPAPER CRITICS.

The much-discussed and long-expected screen adaptation of John Luther Long's classic, "Mme. Butterfly," produced by the Famous Players Film Co., under the direction of Sid Olcott, with Mary Pickford starring in the far-famed role of Cho-Cho-San, has created one of the greatest screen sensations of the year.

The fact that the Paramount picturization of the idyllic love tragedy of old Japan, already celebrated as an opera, novel and play, presented Mary Pickford in the first Oriental characterization of her entire career, attracted unusual attention to the production, and this radical departure by the film favorite from her familiar roles was anticipated by her admirers with unconcealed speculation as to its outcome. That "Little Mary" rose superior to the great difficulties imposed by the exacting role, and not only equalled, but surpassed, her success in the depiction of Occidental characters, was emphatically attested by the enthusiastic reviews of her impersonation of Madame Butterfly that appeared in the New York daily newspapers following its initial presentation at the Strand Theatre.

As a compliment both to Lasky's "Carmen" and a tribute to the Famous Players' production of Long's immortal story, *The Evening Sun* headed the review: "Mary Pickford, in 'Madame Butterfly,' drawing like 'Carmen,' and continued: 'A submissive 'Madame Butterfly' follows the tigerish 'Carmen' at the Strand Theatre, but the effect on the attendance seems about the same. As Butterfly, Mary Pickford headed the Strand for another record yesterday. The first day's business equaled 'Carmen's.'"

"And Mary Pickford deserved it all. She has never done anything better than this impersonation of the naive, quaint, high-souled Butterfly."

*The Evening Mail* said: "A patiently waiting line that extended from the box office of the Strand Theatre to half way up the block around the corner on Forty-sixth Street proved Sunday night that Mary Pickford as a drawing attraction is equally magnetic in a Japanese kimono as she is in a plain American frock. If it were not for her smile we would have had our doubts if the girl on the screen really was Mary Pickford. She could step from the screen into a busy street of Nagasaki and arouse no suspicions at all, for she has acquired the Japanese trudge, the Japanese meekness and the Japanese giggle with delightful accuracy. 'Madame Butterfly' draws deeply upon one's sympathy."

*The New York Tribune* decisively says that "Mary Pickford, a great artist, does some of the best work of her career in the picture version of 'Madame Butterfly.' Mary Pickford has been able to carry not only the manners but the appearance of a young Japanese girl with such a degree of success that the illusion is preserved even when she is close to the camera. In particular Mary Pickford has copied the Japanese walk with fidelity. Anybody who could sit through Mary Pickford's 'Butterfly' without wiping his eyes is shy either a heart or a handkerchief."

*The Evening World*, concurring in these opinions, said: "A new Mary Pickford was seen last night at the Strand Theatre, and scored a new triumph as the beautiful little heroine of John Luther Long's story."

The trade press was in unanimous accord with these flattering comments concerning this notable Famous Players offering.

### ALIKE IN NAME ONLY.

The officers of the Famous Players Film Company desire it known by the trade and public that the Famous Film Players Studio, an organization recently formed, in Detroit, for the purpose of maintaining a training school for amateur actors, has no connection whatsoever with the Famous Players Film Co., or with any of its officers, stars, directors or employees. The similarity in the name of this new training school to that of the feature producing concern has confused a great many amateur actors who are familiar with the product of the Famous Players Film Co., and who, as a result, believe that the Famous Players Film Co. engages the graduates of the school.

Not only is there no connection between the school and the film company, but the two organizations have never transacted any business, nor is it probable that the ever will.

## BIG CHANGE IN GEN. FILM ABOUT DUE.

According to a report emanating from a reliable and authoritative source, a great big shake-up in the personnel of the management of the Gen. Film Co. is about due. The proposed changes in management, it is understood, will involve almost the entire executive staff of the big film distributing organization.

The recent government decision against the Gen.

Film and M. P. Patents companies, it is rumored, will result in radical changes, not only in the make-up of the working staff, but also on the present methods of transacting business as well.

### EQUITABLE SIGNS FRANK POWELL, NOTED DIRECTOR.

Equitable Motion Pictures Corporation, the directors of which concern last week appropriated \$100,000 with which to purchase film stories and adaptations, announces this week that in seeking the very best material available for their directors, have not stopped there, but are in the field for the foremost directors, and that the first big scoop is the securing of Frank W. Powell, the man responsible for "A Fool There Was," the discoverer of Theda Bara, and the man who staged all the Nance O'Neill pictures for the William Fox concern.

Mr. Powell signed with Equitable after lengthy conferences with Arthur H. Spiegel, at the Sherman House, Chicago, where Powell is producing "The Fourth Estate," in conjunction with *The Chicago Herald*.

Mr. Spiegel, who is now in the city, after an absence of but two days, announced the procuring of Powell upon his arrival here Friday, and also the fact that Powell's first effort for Equitable would be "The Chain Invisible," the Richard Le Gallienne story, in which either Emmett Corrigan and Gail Kane will co-star, or Brandon Tynan and Lily Cahill will work jointly.

Mr. Powell, whose production of "A Fool There Was" proved to be the most sensational picture of its season, was responsible also for each of the film plays in which Nance O'Neill has appeared. Powell began his activities in theatricals as a stock director and actor. Five years ago he heard the call of the lens, and took up motion picture acting. His powers of visualization so impressed his various employers that he soon became a director, and now occupies a very prominent niche in that profession.

For the Equitable Corporation, Mr. Powell will devote his time to the production of original works from the pens of the various authors on the Equitable staff.

"The Chain Invisible," which will be Powell's first vehicle, and which, according to Le Gallienne's foreword, should make a most startling subject, will be produced at the Fifty-second Street studio. Mr. Powell will complete his directorial obligations with the William Fox concern Dec. 1, and will report to Equitable immediately thereafter.

With Mr. Powell at work, Equitable will have eight companies busy.

### CRANE WILBUR IN NEW SERIES.

David Horsley has had prepared and has just begun the production of a detective series, to be known under the general heading of "The Adventures of Allan Dare," which he will release as Centaur Star Features on the Mutual program. The first picture is sub-titled "The Phantom of the Road," and will be released Dec. 22.

The fact that "The Adventures of Allan Dare" is a series does not mean that it will be a succession of disjointed episodes. In this case each release will be in itself a complete story, built upon a new adventure of Dare, and carried through to its final solution. One adventure will have no bearing upon the preceding or subsequent one in the matter of the story, the only connection of one release with the other being in the use of the same characters throughout.

In this manner the trouble usually coming from a serial and series—that of theatre patrons missing an episode and then losing interest because the thread of the story is broken—will be entirely obliterated. Rather interest will be increased, a point which has been proved by the biggest magazines of the country applying the same principles of production. A few cases in point are the Reeve "Craig Kennedy" stories, the Booth Tarkington "Penrod" adventures, and others of a like nature. These stories have built up a big cumulative following for the magazines that could not have been obtained had they been published serially. Mr. Horsley, in following this idea, feels sure that the series will be a big success aside from the fact that he has selected stories of a type that are always popular in motion pictures.

The series is written by Crane Wilbur, who has shown exceptional ability as a photoplaywright by his stories, "The Blood of Our Brothers" and "Could a Man Do More?" which were recently pictured by Mr. Horsley and released as Centaur features.

In the first picture, "The Phantom of the Road," Mr. Wilbur portrays a mysterious gentleman of leisure who appears on the road in a big black motor car and wearing black cloak, cap and mask. A murder mystery occurs and the gulf is fastened upon an innocent girl. The mysterious gentleman solves the problem and places the responsibility upon the proper party. Hardly has the girl time

to thank him before he enters his car and is off in the night.

Besides the suspense coming from the element of mystery attached to the principal character, the picture has some remarkably thrilling scenes, one of them showing an auto carrying a group of people rushing over a high cliff and into the lake below.

Being set in modern times, the scenario offers many chances for scenic beauty in the picture, of which full advantage has been taken. In the cast are: Crane Wilbur, who plays Allan Dare; Carl Von Schiller, Edward Collins, Gordon Mullen, Celia Stanton, Mrs. Williams and a host of others. The length of time the series will run has not been decided.

### CANADIAN RIGHTS FOR ALL WORLD FILM PRODUCTIONS SOLD.

The Canadian rights of all the World Film, Equitable and Paragon features will, in the future, be handled by the World Features, Ltd., capitalised at \$5,000,000, with chief offices at Toronto. Of World Features, Ltd., H. B. Wright is secretary and treasurer, as well as general manager of the corporation. Mr. Wright is an experienced exhibitor, with a thorough knowledge of the exhibitor's requirements. He successfully conducted a chain of Canadian motion picture houses, called Regent Theatres, Ltd.

He intends instituting a Dominion wide advertising campaign on behalf of motion picture exhibitors using World Film features in Canada.

His first release under the new management will be "A Butterfly on the Wheel," with Holbrook Blinn in the lead. Mr. Wright considers this one of the finest motion pictures ever made, and predicts it will be enormously popular in Canada.

With Canadian exhibitors and movie fans, he also finds that Clara Kimball Young is very popular. Mr. Wright has promised that Miss Young will have a great number of Canadian votes, which will assure her winning the Telegraph Contest now in progress.

"Robert Warwick," said Mr. Wright, in reply to a question, "Why, sure, Mr. Warwick is so popular in Canada that you have only to mention the name of Warwick to an exhibitor and he will book the picture without seeing it. I have no hesitation in saying that Mr. Warwick is the most popular motion picture artist whose work is seen on the Canadian screen. His performances in 'Alias Jimmy Valentine,' 'The Flash of an Emerald,' part of which, you know, was taken in Canada, and many other World Film features, are the topics of general conversation amongst Canadian fans."

### CHANGES IN EQUITABLE RELEASE DATES.

Several changes have been made in the Equitable program of forthcoming releases.

"A Daughter of the Sea," in which Muriel Osatrice is making her Equitable debut, was originally named "The Fisher Girl," but upon completion the former title was found to be too mild for the strength of the tale and the change was adopted.

"The Silence of Dean Maitland," in which William Courtenay is appearing, is to be screened under the name of "Sealed Lips," which is entirely appropriate and better fits the subject than the title of the original work.

"Justice," with Cyril Scott in the principal role, will be known as "Not Guilty."

"Creeping Tides," now being completed by Director Marshall Farnum, with Alexandra Carlisle in the leading part, will not be released Dec. 6, as originally outlined. The fact that many scenes had to be made in Cuba and that a number of the sets were rather difficult to make, delayed the picture ten days, and the Triumph Film Corporation's production of Julius Steger's great morality drama, "The Warning," with Henry Kolker, will be released on that date, with "Creeping Tides" coming as the regular unit on the Equitable program, Dec. 20.

Margaretta Fischer will be seen in "The Dragon," on Jan. 5, while Gail Kane, in "The Labyrinth," comes on the program Feb. 1.

### TEDDY SAMPSON, NEW EQUITABLE ACQUISITION.

Teddy Sampson, in real life Mrs. Ford Sterling, and for the past two years associated with D. W. Griffith at his Hollywood studio, became a member of the Equitable Motion Pictures roster of stellarities this week, when she entered into a long term contract to appear exclusively for that company. Miss Sampson arrived in New York last Sunday after a trip across the continent, during which trip she stopped at seventeen cities and appeared personally in theatres at which films in which she was featured were playing.

In securing Miss Sampson Equitable is following out the policy of blending their productions by using a portion of the cast selected from well known legitimate players, with the balance of the important roles entrusted to screen players of proven merit and attractiveness. Miss Sampson will, in all likelihood, be seen in the production of "A Man of the Desert," in which it is now the intention of the Equitable to offer the virile actor, Emmett Corrigan, or the noted dramatic player, Frank Sheridan.

Ford Sterling, who is the other half of Miss Sampson's immediate family, has written a stirring five reel story which he is forwarding on to Russell Edgar Smith, of the Equitable scenario department, and he has expressed a wish that it be used as Miss Sampson's first vehicle with her new company. She is now twenty years of age and comes from a family whose accomplishments on the speaking stage are tradition.



## FILM FANCIES.

### LITTLE ETHELMARY ATTRACTS THE NOTABLES.

Since her completion of the role of little Amy Fisher, in the Charles K. Harris feature, "Hearts of Men" (formerly entitled "School Belle"), Ethelmary Oakland, the seven year old child, has had several unusual engagements.

She played in "Stolen Orders" until it closed, and is at present engaged with the Boston Opera Company, in "Madame Butterfly." She plays the role of a Japanese child, supposed to be three years of age, and Tamaki Miura, the only Japanese prima donna, who sings the title role in the opera, is delighted with the youngster, and says that she is the most adaptable stage child she has ever seen.

Pavlova, the Russian dancer, who waits in the wings to go on with the Russian ballet, after Ethelmary is taken off the stage, is also greatly interested in the little actress, and stops to pet her, unflinchingly, after every performance.

"Hearts of Men," the picture in which Ethelmary Oakland will appear, will be released Nov. 8, through the World Film Corporation.

### LENORE ULRICH SIGNS WITH MOROSCO.

Just prior to her departure for her home in Milwaukee, Wis., on Monday afternoon, Lenore Ulrich, the charming little star of the stage and screen, confirmed the rumor that she had signed a contract with Oliver Morosco, which calls for her exclusive film services for a period of two years.

Miss Ulrich, whose wonderful characterization of the title role in Oliver Morosco's big stage triumph, "The Bird of Paradise," has gained a name for her among the foremost favorites of the speaking stage, has also won the instant favor of the motion picture public through her delightful portrayal in Mr. Morosco's current film success on the Paramount program, "Klimenty."

That Miss Ulrich belongs to the screen art is immediately evident, as was demonstrated by the many offers the little lady received from various big motion picture producers immediately after her first film subject was released. After resuming her theatrical engagements in the East, Miss Ulrich

was finally won over to the motion picture field by Oliver Morosco, who, in securing her exclusive services for two years, receives the commendation of all lovers of good pictures.

### SECURITY LEAGUE SEES "BATTLE CRY."

The New York and New Jersey branches of the National Security League assembled at the Vitaphone Theatre Monday night, Nov. 13, for the League's official viewing of "The Battle Cry of Peace," the great photo-drama by which Commodore J. Stuart Blackton, head of the Vitaphone Company, has driven home the realization of our unpreparedness against war.

Hudson Maxim, arms inventor, and Henry A. Wise Wood, aviator expert, both members of the Civilian Consulting Board of the Navy, will address the house from the stage of the theatre during the intermission.

"The Battle Cry of Peace," now in its third month at the Vitaphone Theatre, its fifth week at the Olympic Theatre in Chicago, and its third week at the Majestic Theatre in Boston, will remain indefinitely in all three cities. The attendance in Chicago, in particular, where it was thought Middle Western sentiment against the armament would work against the success of the picture, has been most unexpectedly gratifying. Chicago sentiment has made "The Battle Cry of Peace" practically a municipal institution for restoring the sight of the "dove blind."

### FRED DOBSON A VERSATILE GENIUS.

Taking over 50,000 feet of film in his last five productions for Pallas pictures, and not a single re-take, is the latest record hung up by Cameraman Fred Dobson. Not that such work is unusual among the clever operators in the profession, but it calls attention anew to the veteran record Fred Dobson has made for himself.

Starting eighteen years ago with Lumiere's pictures in Canada, Fred Dobson joined the Biograph in 1898, and in the ensuing nine years was electrician and operator, carpenter, scenic artist and photographer. It was the period when Biograph productions were dominant, and through his association with Griffith and the other graduates of this remarkable training school, which has con-

tributed so much to the present development of

the business, Dobson now enjoys a unique prestige. Dobson is a man of many attainments. One half of him is electrician and practical machinist, and what must be another half of him is banjoist, saxophonist, trombonist and executant on what makes a total of over fifteen musical instruments. For years he was a saxophone soloist with military bands, and later was a headline attraction in vaudeville. He inherits his musical skill from the Dobsons, an act comprised of members of his own family, who were the first professional performers upon the banjo in the history of the stage. It is accordingly this rather startling admixture of the practical mechanical genius and the artist of advanced taste which gives Fred Dobson's camera work the reinforced excellence of being not only flawless, but fine. Pallas pictures have a real asset in Dobson.

### BOB WARWICK SENDS REGRETS.

Robt. Warwick was recently asked to send a message to his Vancouver, B. C., admirers, who wanted to know what he would say if he were facing them in the theatre.

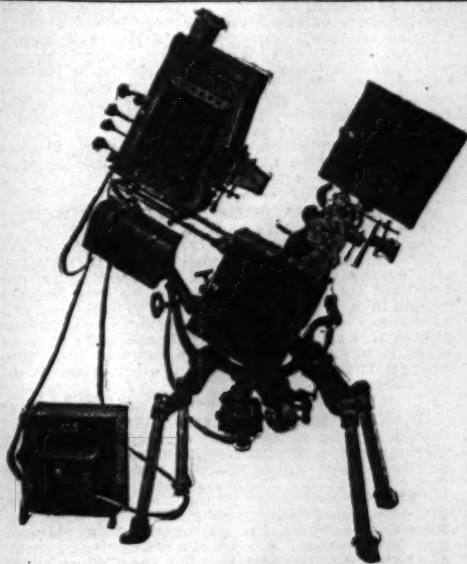
Vancouver, B. C., is a long way from Fort Lee, N. J., so Mr. Warwick decided to send the enclosed message.

"To My Friends in Vancouver, B. C."

"I am sorry that the exigencies of time and space prevent me from appearing in person before my Vancouver (B. C.) friends, but my heart is with them, and I ask them all to feel that every time they see me in a picture they look upon the image of one who would like to be corporeally present with them.

"It is one of the few disadvantages under which motion picture artist labors—that of being physically unable to respond to the kindly calls that are made upon him to make himself really evident to his friends, the great public.

"But it is a gratification to the artist to learn that his efforts to please the public by his work before the camera meets with such great appreciation and encouragement. That work is arduous and exacting, often dangerous, but always congenial under the encouragement of such friends as I have at Vancouver, B. C."



# EFFICIENCY

**I**S born of hard labor and study—and wisdom which profits by experience; it is also the result of ceaseless thought and research by a master mind.

Motion Picture Projecting Machines of Power's manufacture represent the highest degree of efficiency, possess many exclusive features and are recognized as superior by a large majority of the entire trade.

### AWARDS

American Museum of Safety, - - - Gold Medal, 1913  
 American Museum of Safety, - - - Grand Prize, 1914  
 Panama-Pacific International Exposition, Grand Prize, 1915

### HELD BY

**NICHOLAS POWER COMPANY**  
 NINETY GOLD STREET, NEW YORK CITY



## ENGLISH CONDITIONS NOT SO BAD.

### LONDON FILM MAN REVIEWS SITUATION IN OPTIMISTIC VEIN.

#### ENGLISH CONDITIONS NOT SO BAD AS PAINTED, SAYS LONDON FILM MAN.

A representative of the English film firm of C. H. Hauff, Limited, of 62 St. Russell Street, London, was in town last week. His visit was occasioned by a contract made for the Kriterion program for the British Isles. The emissary from the land of Johnny Bull was quite loquacious, and gave voice to several pertinent utterances. Among other things, he said: "Business is better than ever in spite of the war. This is due to the fact that there is more than enough work for everybody, at salaries greater than ordinary, and as a result, more working people frequent the moving picture theatres. It is also due to the fact that many women are receiving the pay of their soldier husbands, and have more money to spend and more freedom to spend it."

"The arrangements of the renters and importers have also helped to make the situation better all around. The announcement of the new tariff that went into effect on Sept. 29 of one penny (two cents) a foot on positives and half penny (one cent) per foot on raw stock caused considerable disturbance in selling conditions, which was finally settled by the agreement of the various film interests to charge five pence instead of four pence as formerly."

#### FEATURES AND SHORT SUBJECTS BOTH IN BIG DEMAND.

"Both features and small stuff sell well, although two reels are hard to sell. Educational and comical in one reel are the best sellers. It is very difficult to sell films over four thousand feet. The five and six reels are not popular unless they are exceptionally good."

"American pictures go very well at present. We like the clear photography and clever direction. Of course, the situation is aided, too, by the fact that we are not getting Continental pictures. Italian pictures are not liked so well because of their different school of acting and their over-emotionalism."

#### AMERICAN PICTURES GOOD, BUT POSTERS NOT UP TO STANDARD.

"Although your American pictures are exceptionally good, your posters are not of the quality used by many of the films here. One firm here has paid as much as 100 pounds for the work of well known artists. Of course, we sell our posters, while you give yours away generally. Our film is changed once or twice a week. That probably helps. But we hope to see better posters coming soon."

#### TEN THOUSAND DOLLARS INVOLVED IN WORLD-FROHMAN SETTLEMENT.

There is the unprecedented situation in regard to the new picture drama, "Body and Soul," that the makers of this photoplay have paid a large sum of money to one of the distributing companies to turn the drama back in order that it may be released by another corporation holding the prior right.

"Body and Soul" was made by the Frohman Amusement Company, which had a contract to release its product through the World Film Corporation. The latter retained the right to reject any pictures supplied by the Frohman Company, and did decline to handle one such picture.

The Frohman Company, assuming that its agreement with the World Film Corporation was automatically canceled by this action, made a new contract with Pathé, and arranged for "Body and Soul" to be released through that concern.

At this point the World Film Corporation asserted its rights, and the Frohman Company awoke to the knowledge that it had executed two perfectly binding contracts for the distribution of the same film. The priority of the World Film Corporation's agreement suggested that a cash consideration be offered Pathé, but the offer was at first refused.

For a time bitter and costly litigation appeared to be unavoidable, but this was finally averted, and yesterday the Frohman Company paid to the Pathé concern the very considerable amount of \$10,000 in satisfaction of all claims upon the play in which Florence Rockwell has the principal role.

The World Film Corporation will release "Body and Soul" late in November.

#### EQUITABLE'S NEW YORK STUDIO COMPLETED.

General Manager Felix F. Feist, of the Equitable Motion Pictures Corporation, this week announced the completion of all equipment at the Equitable's Fifty-second Street studio, and the commencement of work there by three Equitable directors.

When Frank Powell, Charles Seay, and John Ince begin on their productions, Equitable hopes and anticipates optimistically that by Feb. 1 they will have at least fifteen finished productions on the shelf and thereby be enabled to diversify their releases.

In addition to Powell, Ince, S. E. V. Taylor and Seay, E. Mason Hopper, Webster Cullison, Edmund Lawrence, Joseph Golden and Harry Pollard are busily engaged on productions at Flushing, Long Island, or at the Triumph studios in the Bronx.

Three permanent stars, Muriel Ostriche, Gail Kane and Margarita Fischer are either at work or awaiting their next vehicle. Miss Kane has finished "The Labyrinth." Margarita Fischer is in the final scenes of "The Dragon," and Muriel Ostriche has just completed her first Equitable release, "A Daughter of the Sea." Now Brandon

Tynan, Frank Sheridan, Molly McIntyre, Emmett Corrigan, Henry Kolker and Gail Kane are to begin work at once, and at one of the three Equitable producing headquarters.

#### FAMOUS WRITERS WILL FURNISH SCREEN STORIES.

Another tremendous leap to the front is promised by Equitable, through an arrangement now being made, wherein twelve of the most noted writers of the day are to devote their time to writing material for the Equitable screen.

Eugene Walters, author of "Iaid in Full," "The Wolf," "The Easiest Way," "The Wife" and "Homeward Bound," is about to conclude arrangements with the Equitable, to furnish them with six original and virile stories a year; Rache Crothers, whose numerous plays and novels have established her as a factor in fictiondom; Harriet Ford, author of "The Argyle Case," "The Dummy" and other plays; Edwin Milton Royle, author of a large number of big stories and plays, including "The Squaw Man," and eight other noted writers, are under arrangement with Equitable to produce a certain number of stories and plots, and it is thought that work will begin on this material within a few weeks.

William Stoerner, until recently studio manager for Thomas Ince, with Triangle, has assumed a similar position at Equitable's Fifty-second Street studio, and under the general direction of Isidor Bernstein, will handle the material side of all productions at that place.

The fact that William Courtney's picture, "Sealed Lips," based on "The Silence of Dean Maitland," in which Mr. Courtney was supported by Mary Charleson, formerly of Lubin, and Arthur Ashley, formerly of Metro and Thanhouser, two purely screen actors, turned out so generally excellent, leads Equitable to adhere to the policy of blending stage and screen stars in each of the forthcoming plays.

For Frank Sheridan's production of "The Man Higher Up," a mixed cast of players has been assembled. The cast is the result of Equitable's new policy of endowing each of its productions with the very best talent obtainable, without consideration of primary cost.

In addition to Mr. Sheridan the cast of "The Man Higher Up" will include: Clara Whipple and Mary Charleson, two regular screen players, who are members of the Equitable regular stock cast; Charles Gleason, Frank Beamish, Henry Spangler, George Arbline and William H. Tooker, all of whom have appeared in principal parts in feature productions, and have proven their worth, will have important roles in Sheridan's picture. Marie Booth, Myrtis Coney and Mary Weston will handle the lesser feminine parts.

With the acquisition of the new directors, Equitable expects to be quite busy during the holiday season.

#### "NATION" FINISHES NEW YORK RUN.

The final two weeks of D. W. Griffith's spectacle, "The Birth of a Nation," is in sight at the Liberty Theatre, where this work is approaching the end of the most sensational run ever known to the local stage. It has been seen by over 700,000 people in New York, which is far in excess of any attendance ever established during a continuous run in this city. This record is the more unusual when it is understood that ten companies are presenting the big attraction in other sections of the country.

#### KANSAS EDITOR RAPS CENSORSHIP.

"There was a need for censorship of motion pictures and vaudeville acts, for the lewd and vulgar was creeping into the performances," remarks the editor of the Pittsburg, Kan., Sun.

"The National Board of Censorship, composed of fifty-one broadminded men and women, should be sufficient, however, to guarantee clean pictures, and local censors have shown themselves capable of cleansing the vaudeville. But the Kansas board, which is composed of a preacher, a school teacher and an old maid, has shown itself entirely incapable of judging the good from the bad. Their boneheads have become the jest of the press and public in the State."

They have passed a photoplay where a nude woman cavorts through a thousand feet or more of film, and bar such masterpieces as "Carmen."

Could Geraldine Farrar, a big, clean, fine woman, and one of the world's greatest grand opera stars, afford to risk her reputation with a film that was not presentable? The Mayor of Boston and other prominent men sat by her side when she viewed the first presentation of her work, and Bostonians, who are famed for their intellectuality and Puritanism, made the event a holiday.

#### ROSENTHAL WITH ALL FEATURE AGENCY.

After seven years of activity in the motion picture affairs of Chicago, Al. Rosenthal has yielded to the call of Broadway and joined the forces of the All Feature Booking Agency, at 71 West Twenty-third Street.

Starting with the Virginia Amusement Co., of Chicago, in 1908, Mr. Rosenthal was connected with the successful establishment of the Jefferson, Arch and Virginia Theatres, later managing the Apollo Theatre for the Louise Amusement Company. When Warner's Features came into being he joined forces with the Chicago branch of that organization, being one of the first feature road men to cover the territory of the Middle West.

From the Warner Exchange Al. Rosenthal moved to the World Film, later becoming identified with Metro. He is now receiving a royal welcome from his many friends in New York, and meeting for the first time scores of business associates with whom he has had a phone, wire and mail acquaintance for many years.

#### ANNA HELD OFF FOR LOS ANGELES.

With a farewell kiss wafted toward Broadway, motion picture and newspaper photographers snapping her picture, and a host of friends bidding her good-bye, Anna Held boarded her special car, at-

BETTER ON THE SCREEN THAN WE WERE ON THE STAGE

## Mr. Crimmins Gore-Rosa

With GEO. KLEINE

tached to the Twentieth Century Limited, at the Grand Central, New York, and set forth for Los Angeles, where the French comedienne will make her screen debut at the Morosco-Paramount studios.

Just before boarding her car, Miss Held said: "I can hardly wait until I get to the studios. I have heard so much about these wonderful motion picture studios and have seen such marvelous things on the screen that now it really surprises me when I think that I have kept away from this new field so long. I have brought over a collection of my new gowns, which I will wear in the motion pictures, and which represents an outlay of a fortune. Besides my new gowns I have brought over a \$25,000 Russian sable coat and a \$20,000 ermine cloak. Outside of its other qualities I think you will find my film a fashion bazaar, as those clothes which I have brought to this country cannot be duplicated here, and are just fresh from my modiste in Paris." It is no difficult matter to understand why Miss Held can afford a queen's wardrobe, when one considers her income. For one motion picture, Oliver Morosco will pay her \$25,000. If you don't believe this just ask Fete Schmid, the Teutonic Tale Teller, and he'll swear to it.

#### ARDEN AN ARDENT ANTIQUE COLLECTOR.

Edwin Arden, the actor, who is working at present in the World Film Corporation's production of Charles Wadsworth Camp's story, "The Gray Mask," has a wonderful collection of antiques in his home at Forest Hills, Long Island. Mr. Arden has an old grandfather clock which is two centuries old. He has andirons, tables, prints and chairs which descended from the Puritan days.

Mr. Arden's home was built after his own heart, with everything planned for comfort and convenience. It is surrounded by an English garden.

#### THANHOUSER DENIES STRENUOUSLY ADVOCACY OF THE NUDE IN PICTURES.

The following letter, which refers to an apparently incorrectly captioned article carried by several trade papers recently, in which Edwin Thanhouse was evidently misquoted regarding his attitude toward sensationalism on the screen, was received last week at this office. Incidentally, while we gladly print Mr. Thanhouse's disavowal, it might be well to mention that this paper did not print the article in question. Mr. Thanhouse's letter:

"MR. HARRY ENNIS,  
"M. P. EDITOR N. Y. CLIPPER, N. Y. CITY.  
"Dear Sir:—There has appeared in several of the trade papers an interview with me, which interview has been wrongly captioned, inasmuch as it conveys the impression that I advocate the nude in moving pictures. The original caption of this interview, as submitted by our publicity department, was 'Inspiration, a Study in Thanhouse Ideals,' and any change that tends to create the impression that I advocate the nude in moving pictures is wrong and should be corrected."

"I wish to state that I do not advocate the nude in moving pictures. I am absolutely opposed to the nude in moving pictures unless it is employed to serve a definite and unquestioned purpose of artistic and educational value; unless it is employed in a picture which can properly be exhibited before any audience with perfect propriety."

"The fact that our five reel Mutual masterpiece, 'Inspiration,' was viewed and passed on by the National Board of Censorship without a single alteration will indicate that it is an example of the kind I stand sponsor for, and that must speak for itself. Yours very truly,

"(Signed) EDWIN THANHOUSE."

#### EDMUNDS, KLEINE'S NEW K. C. MANAGER.

W. O. Edmunds, formerly manager of George Kleine's Los Angeles office, has been sent to Kansas City, where he will assume management of the Kleine branch in that city. Mr. Edmunds is one of the oldest and best known film salesmen in the business. He has been associated with Mr. Kleine more or less since 1908, at which time he was manager of the Kleine office at Winnipeg, Can.

#### LEWIS WILL WAKE THINGS UP A BIT IN GAWGAH.

Director Edgar Lewis, of the Lubin Company, with his camera men, assistants and principal characters of his "The Great Divide" company, have left for Georgia, where pictures of a giant landslide will be taken for the completion of his picture. A charge of more than seven hundred pounds of dynamite will be placed in the side of a mountain and exploded for the purpose of recording this latest of motion picture thrills.

#### SELIG PICTURE ACTIVITIES TO BE CONFINED TO CALIFORNIA IN FUTURE.

A Selig director and several star players left Chicago this week for Los Angeles, Cal., where they will hereafter be employed at the Selig Jungle-Zoo. The party included T. N. Heffron and family, Grace Darmond, and James Bradbury. Mr. Heffron has been producing at the Selig Chicago studio. Miss Darmond, a Chicago girl, has achieved a wonderful record during the past two years as a movie star, while Mr. Bradbury, the comedian, joined the Selig Company following the closing of "Mollie and I," a theatrical production in Chicago. The Chicago studios have been temporarily closed, and it is the intention of the Selig Company to center motion picture production in California.



## IN AND AROUND WEST COAST STUDIOS.

BY CONLON.

ROLLIN S. STURGEON, the Vitagraph producer, is filming "God's Country and the Woman," by James Oliver Curwood, in the Great Bear Lake region. Nell Shipman, the well known scenario author, is the leading woman, and William Duncan, the man. The rest of the company includes George Holt, George Kunkel, William Bainbridge, Helen Clark and Edgar Kellar. Two truck loads of extras well-equipped for arctic weather will soon follow to the deep snows.

DIGBY BELL, the vaudeville headliner, has nearly completed "Father and the Boys," at Universal City, and will soon depart for New York. Joseph De Grasse's work in the production of this feature is regarded as among the fastest work ever recorded.

MARIE DORO and her Fine Arts Films company are staging scenes of "The Wood Nymph," at Pine Crest, a beautiful forest located in the San Bernardino Mountains, near Arrow Head Springs. With Miss Doro and Director Paul Powell are Frank Campan, Wilfred Lucas, Cora Drew, F. A. Turner and Charles West.

BESSIE BARRISCALE is enjoying a brief rest this week while her leading man, Wm. Desmond, is leading dashing hussar charges in the new Ince war picture. Armored cars and aeroplanes on the film battlefield suggest "somewhere in France."

ELIZABETH BURBRIDGE, the exceptionally beautiful girl, who has been playing leading roles at Inceville and the Morosco studio, departed for Chicago this week, where she will play leads with the Essanay company. California film fans are loath to lose Miss Burbridge, for she is one of the most popular players in the Hollywood film colony.

ANNA HELD and FLORENCE ROCKWELL are the latest sensations at the Morosco studio. The "naughty eyed Parisienne" was given a monster reception, and is already displaying her dainty charms before the camera.

FLORENCE ROCKWELL is appearing in "He Fell in Love With His Wife," and the P. A. tells us that it cost Oliver Morosco \$400 to telegraph the script from New York, thus avoiding unnecessary delay. Next.

WE ANNOUNCE pretty Vivian Rich as the record holder for work. The dark haired American star is now enjoying her first vacation in two years, at the exposition. Vivian is taking in the sights of the Zone and Frisco town, but back she comes to work next week.

CALIFORNIA rainy season started this week, and therein lies a tale. Hal Cooley, the Universal juvenile lead, blithely sported a new sartorial dream before the morning sun one day this week, thus awakening jealousy in many manly breasts. At the behest of his director, Hal jauntily drove his new "divver" forth, seeking locations for a new feature picture—and lo, came the rain. When the afternoon had almost waned a very muddy flv careened into the Universal lot, and a sadder looking man emerged. Troupers peeped out of their dressing rooms joyfully—the sartorial dream was no more.

FAY TINCHER, the popular comedienne, now playing principally in the support of De Wolf Hopper, in "Don Quixote," has signed a lengthy contract with the Fine Arts Films Company. Miss Tinchler is a pupil of D. W. Griffith, and became famous for her delineation of the stenographer in the "Bill, the Office Boy" series. Fay made popular the noisy black and white stripe dress.

THOMAS A. EDISON, the great inventor, this week laid the cornerstone of the new artificial light studio at Universal City. With Henry Ford, of jitney fame, Mr. Edison was guest of honor at many affairs in Los Angeles this week.

WEBSTER CAMPBELL, the Vitagraph leading man, is being advised to study writing, since the return of a picture which he had addressed to Paris, Tenn. The post office authorities sent the photograph to Paris, France, and it was returned with a choice collection of French comments on both sides. Webster is having his envelopes type-written now.

FOR THE past ten days the Keystone studio has been absorbed in the atmosphere of the Alabama cotton fields. Ford Sterling is playing the leading comedy role in black face, supported by some of the most famous old minstrel men of bygone days. Sterling was well known as a singer with Haverly's Minstrels in Chicago ten years ago. Polly Moran introduced pickaninnies to London and Paris in 1902.

MORE than two thousand women attended the mammoth peace celebration held at Inceville this week, and incidentally appeared in a great feature picture. Producer Thomas H. Ince treated his guests to a true Western barbecue after the ceremonies.

TOM CHATTERTON, former leading man with New York M. P. Co. and Universal, is now directing and playing leads with daring Anna Little, at the American studio in Santa Barbara. These two players will be featured in Western stories, released under the Mustang brand on the Mutual program.

HENRY OTTO is securing some unusual underwater effects by the use of glass bottom boats in his production of the fantasy, "Undine," at the Santa Barbara Islands. Ida Schnall, the noted swimmer and diver, who was employed by Universal for this feature, is performing remarkable water feats for the camera.

MARY ANDERSON, the Vitagraph ingenue leading woman, brought a queer lot of souvenirs and pets back from the desert. During the taking of "The Flower of the Desert," Miss Anderson collected two tarantulas, one jack rabbit, one horned toad, one big lizard, and two snakes. The jack rabbit is the most popular, for the players are casting longing eyes toward his rabbitship with visions of dinner tempting. Little Mary is guarding her protege jealously.

DE WOLF HOPPER's pet diversion is playing golf, and between scenes he regales the players at the Fine Arts Films studio with wondrous tales of his prowess in "pasture pool." Norma Talmadge is proving her versatility by playing both character parts and ingenues, and Dorothy Gish is sending scores of postal cards from New York every day, forgetting no one in the studio.

JAMES MONTGOMERY, famed as the author of "Ready Money" and other Broadway successes, and Frank Tannehill, a well known playwright, are the latest additions to the scenario bureau at the Ince studio. The others who are turning out scripts for Ince are C. Gardner Sullivan, J. G. Hawks, Richard V. Spencer and Monte M. Katterjohn.

MAE MARSH has returned to the Fine Arts Films studio after a long rest in the mountains and a visit to Broadway. Miss Marsh declares that she is glad to get a glimpse of the California sunshine again.

CLEO MADISON was painfully injured during the production of "A Man, a Maid and a Liar," at Universal City. The plucky director and leading woman was removed to a Los Angeles hospital, and it will be several days before she will be able to resume work.

EIGHT years ago D. W. Griffith and Harry Harvey were working in pictures for the Biograph Company, in New York, as "extras." When Mack Dintenfuss opened the Champion Film Company studio, around the corner, both applied for a job as actors. Because they asked for the then exorbitant salary of \$25 a week, the employer said, "nothing doing." To-day, Griffith is reputed to be the highest paid man in filmdom and one of the organizers of a gigantic picture making combination, while Harvey is a successful director of Balboa feature films, at Long Beach.

"Griff and I had been working before the camera at the old Biograph for a dollar and a half a day, for some time," said Harvey, in a reminiscent mood, recently, "when we heard that Dintenfuss was engaging people for a new company. It was just around the corner. So we hurried over between scenes and applied for a job. Being 'experienced,' we felt entitled to the maximum that was being paid screen actors in those days.

"Twenty-five dollars apiece?" roared the impresario as if we had insulted him. "Why, I wouldn't give that for the two of you." Crestfallen, we returned to our dollar-and-a-half-a-day job, uncertain as to what the future had in store for us. Mr. Griffith soon got on regular with the Biograph, but not as an actor. He was given a chance in the producing end and made good. But Mark Dintenfuss proved in that one instance that he was no judge of men."

Subsequent steps in the upward career of D. W. Griffith are too generally known to require narration here or now. While not so meteoric, Harry Harvey's career has been none the less creditable. After gaining all around experience he joined the Balboa forces almost two years ago, and has been there ever since. As a director he has to his credit the "Who Pays" series, in which Ruth Roland and Henry King were the featured players.

Right now he is putting on the last episodes of "Neal of the Navy," the patriotic photoplay serial which Balboa is filming for Pathe. The featured players are Lillian Lorraine, William Courtleigh Jr. and William Conklin.

NELL SHIPMAN has demonstrated the value of writing for men and women stars alternately, claiming it broadens her style and permits the development of more unusual situations in the construction of the photoplay.

After writing a number of features for J. Warren Kerrigan, at Lake Tahoe, Miss Shipman constructed stories for a prominent star, and by her law of alteration, has completed and delivered one five reel feature to Francis X. Bushman, and is now busy on a star feature of similar length, entitled "Wanda, of the Red Street."

"Wanda" has been purchased by a prominent feature firm which is inaugurating the sure-fire policy of first purchasing the original play and then selecting stars to suit its requirements.

Nell Shipman will next write another feature story for Francis X. Bushman, in which he will make a daring departure from the conventional.

Miss Shipman says: "It is much easier to construct a photoplay for a star of Mr. Bushman's standing and popularity than for one of lesser magnitude, as, beyond the performer, I seem to feel the 'pull' of the audience, and the stronger and more pronounced the 'pull' the more confident I become in the construction of unusual and daring situations, commonly called 'punches.'"

## SCREEN CLUB BALL, NOV. 20, ANNUAL EVENT IN PICTURELAND.

## FORTHCOMING FUNCTION AT HOTEL ASTOR TO BE BIGGEST AND BEST EVER HELD.

The Screen Club ball last Thanksgiving evening, at the Hotel Astor, is supposed to have been the most classy theatrical event that has ever been given. It completely eclipsed any previous reception of any theatrical organization, and was considered a master stroke on the part of those who planned it. In a financial way it also eclipsed any of the previous Screen Club dances, even though the price was advanced from \$2 to \$5.

It is nearly time now for the next Screen Club ball, which will be the fourth annual occurrence of the event. Saturday, Nov. 20, is the date, and the Gold Ballroom, Hotel Astor, will once more be the scene of the most brilliant assemblage of motion picture actors and actresses of the year. If the tremendous success of last year's event is anything to go by, it can be said without question that a splendid evening is in store for those who attend this year's function.

The general arrangements for the big affair are in the hands of a general committee, of which King Baggot, the first president and founder of the Screen Club, is chairman. Jacob Gerhardt is the treasurer, and Jules Burnstein is chairman of the seating arrangements. Nearly all the boxes have been subscribed for by prominent personages in the photoplay profession. The list of box holders includes:

Moving Picture World, New York Motion Picture Co., Ed. Carewe, Frank Powell, Nicholas Power, James Kirkwood, William Farnum, Tom Terriss, William Quirk, Pathe Freres (2), Famous Players, S. G. Poppa, King Baggot, Ben Wilson, Solat, Harry R. Raver, World Film Corporation, Clara Kimball Young, Louis J. Selznick, the Equitable, Metro (2), Peerless, Vitagraph, Marshall Farnum, Ed. Roskam, J. C. Graham, Wm. Fox, Edison Co., Gaumont Co., Thanhouser Co., Harry Myers, Louis Hall, Hugh Hoffman, A. P. Kelly, George Terwilliger, Thomas G. Wiley, Benj. Goetz. Only three or four boxes remain unsold.

Some unusual decorative schemes for the big hall are being worked out by Charles Greene and "Doc" Willat. They have let it be known that everyone will be surprised with the result that they expect to accomplish. Will C. Smith, assistant manager of the Nicholas Power Company, will, as usual, be in charge of the spotlights, illuminations and the electrical end in general. Wm. J. McKenna will select and arrange the musical numbers with the leader of the Hotel Astor Orchestra. The music in the Hotel Astor main ballroom is always helped greatly by the fine organ that is installed in the orchestra balcony. The grand march will be led by Clara Kimball Young and the club's new president, William Quirk.

The Screen Club building will be open for ladies from noon Nov. 20, and there will be open house until closing time, Sunday night. After the ball it is customary for the dancers to gather at Screen Club, where a merry time is always a certainty. The reception at the Hotel Astor will be officially on after 8.30 of the evening selected. The admission price is \$5 per couple, and it is certainly worth the money. There is no seamy side to anything in the Hotel Astor. It is just as richly furnished on the reverse side as it is on the front side, and on account of its substantial and lavish decorations and furnishings it has long been considered the most magnificent ballroom in the United States. Saturday evening, Nov. 20, is the date, which will bear repeating.

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## TIMELY PICTURE TOPICS.

BY HIK.

## SEATTLE GIVES ROTHAPFEL ROUSING WELCOME.

Seattle's most prominent citizens joined with the exhibitors of this territory in making the Rothapfel-Mutual tour visit to this city the biggest event in the motion picture business of the Northwest.

The Seattle boosters went to it and "whooped it up" for "Roxy," as they call Samuel L. Rothapfel, the "master exhibitor," who is covering the United States under the auspices of the Mutual Film Corporation.

They met Mr. Rothapfel's party with a glad hand at the depot and kept him busy every hour of the stops here.

In the afternoon, before the banquet, Mr. Rothapfel was made an honorary member of the famous Tilikum Elittas Club. Only nationally known persons of special celebrity are so honored. Among the members of the club are President Wilson, William H. Taft, Col. William Jennings Bryan and many others.

## MUTUAL ENTERPRISE PRAISED BY FILM MEN.

The banquet, held at the Hotel Lincoln, was attended by exhibitors from every town in the Seattle region, and by all of the leading exhibitors of the city.

J. Von Herberg, president of a syndicate owning and operating the biggest chain of theatres in the State of Washington, followed Mr. Rothapfel's address with a speech of appreciation of "America's foremost exhibitor" and the spirit of President John R. Freuler in sending him out on this tour as a contribution to the welfare of the motion picture theatre.

Mr. Rothapfel found much of interest to him as a student of theatre administration among the houses of Seattle.

"Too much cannot be said for the progressiveness of Seattle's exhibitors," he said. "Their theatres are typical of the spirit of the city as a whole. The exhibitors also have wonderful newspaper co-operation—a co-operation which has made possible a record of over 5,000 inches of motion picture theatre display advertising in one paper alone."

Throughout his speech Mr. Rothapfel was interrupted by storms of applause. He made a particularly strong plea for raising the business of showing pictures to an art plane. His advocacy of increasing admissions to a price commensurate with the quality of the picture offerings met with particular approval.

After the formalities of the evening were over an animated and interesting general discussion was held.

Warm appreciation of the efforts of the Mutual Film Corporation and the service given by the local branch office was expressed.

## WESTERN EXHIBITORS OUT IN FORCE.

Among those in attendance were: Edward J. Fisher, Aubrey Levy, Eugene M. Fisher, Joseph A. St. Peter, Sydney Strong, F. S. Fountain, C. S. Jensen, William Southern, Paul E. Jenkins, A. C. Anderson, Barr Heatless, George H. Storck, Ray Crombacher, C. J. Kerr, Ben Ketcham, L. J. Schallfer, R. C. Montgomery, J. Brown, Tom North, Arthur Vastherm, F. V. Fisher, G. F. Fulkerton, John H. Remrick, Joseph Rantash, E. Bishop, H. T. Moore, H. P. Davidson, W. W. Kastner, E. N. Smith, H. G. Rosenbaum, E. L. Manche, W. A. Mead, J. V. Lynn, C. E. McKee, E. C. Williamson, E. R. Redlich, W. W. Ladd, A. Singlebaum, V. S. Gifford, J. E. Ferguson, H. S. Waterman, George H. Bellman, L. O. Lukan, Charles Eugene Banks, George M. Teli, George Donnellan, Joseph Gottstein, Eugene Levy, James Q. Clemmer, J. L. Gottstein, Duncan G. Inverarity, C. C. Cook, H. S. Hoke, George W. Ring, Ed. Watson.

Salt Lake City is the next call on the Rothapfel-Mutual schedule. From Salt Lake Mr. Rothapfel starts Eastward for Denver, Kansas City, etc.

## CAREWE HAS NEW ASSISTANT.

Edwin Carewe, director for the Rolfe-Metro, who is at present engaged in producing "The House of Tears," with Emily Stevens in the stellar role, has an assistant new to the firm but not to him. He is Harry L. Franklin, and he and Mr. Carewe have worked together for fifteen years, with the exception of the two years and a half Mr. Carewe has been in the films. They tramped all over the country together as actors. Mr. Carewe has also engaged the well known actor, Henry Bergmann, for the part of Robert Collingwood, a broker, and the father, and afterward the husband of the characters played by Miss Stevens.

## TERRISS TO BECOME A YANK.

Tom Terriss, the actor-author-producer, has officially declared his intention to become an American citizen and has applied for his first papers. His original decision was strengthened by a feeling of gratitude for the following letter from the Commissioner of Naturalization:

"You have just declared your intention of becoming a citizen of the United States, and because of this the United States Bureau of Naturalization is sending this letter to you, as it desires to show you how you can become an American citizen. It also desires to help you to get a better position, which pays you more money for your work. In order to help you to better yourself, it has sent your name to the public schools in your city, and the superintendent of those schools has promised to teach you the things which you should know to help you get a better position."

"If you will go to the public school building nearest where you live the teacher will tell you what nights you can go to school, and the best school for you to go to. You will not be put in a class with girls and boys, but with grown

people. It will not cost anything for the teaching which you will receive in the school, and it will help you get a better job and also make you able to pass the examination in court when you come to get your citizen's papers. You should call at the schoolhouse as soon as you receive this letter, so that you may start to learn and be able to get a better job as soon as possible."

"The still, small voice of gratitude," quotes Mr. Terriss, "rises within me at this magnanimous offer. It was a favorite saying of Aristotle's that 'education is an ornament in prosperity and a refuge in adversity.' Thus I realize the importance of applying at once to the teacher in the nearest classic hall of learning, especially as he will 'teach me the things that I should know to help me get a better position.' I am not so pleased, however, with the assurance that I will be placed among the men, as I am a firm adherent of that time-honored motto, 'put me among the girls.' There is an atmosphere of refinement in the co-educational institutions that in my case, at least, I believe would tend toward the best results in fitting me to become an American citizen."

And with these few words Tom dashed off a couple of scenarios just to keep his mind active in case the examination should prove very difficult.

## CENTAUR CUBLETS MAKE CAMERA DEBUT.

Making their debut as motion picture actors at the age of thirty days and then immediately engaged for life is a record achieved by two Los Angeles youngsters this week. These particular youngsters are the two lion cubs born to Hellott, one of the handsomest African lionesses in the Bostock collection of trained wild animals, owned by David Horsley, and used in the production of Centaur Features, which are animal pictures in an advanced form.

In making their debut these cubs, having been born in captivity, also had the first sight of surroundings familiar to their parents, but entirely new to them. It was in the realistically constructed African jungle scenes from one of the episodes of the "Stanley in Africa" series, which is based on H. M. Stanley's trip to the jungle land to recover the missing missionary, Livingston, as recounted in the newspapers a few years ago. Ada, the captured girl, has escaped from the white king, and found a hiding place in the hollow trunk of a tree. Here she discovers the baby lions, and they have a happy time together when the girl is warned of the approach of mother lioness. She escapes, leaving the cubs.

The cubs have been named John and Stanley,

after Mr. Horsley's sons, and from now on will have a place in the cast of many of the Centaur productions.

## BEATRIZ SETS THE FASHION IN BOW-WOWS.

Beatriz Michelena, the celebrated star of the California Motion Picture Corporation, claims the unique distinction of setting a new fashion in bow-wows among film and stage folk.

About a year ago Miss Michelena's Russian wolf hound, Nicholas II, began to cause a flurry in the most elite canine circles because of his magnificent proportions. Cups and ribbons were showered upon him galore and his fame became heralded through the press of the country. The picture of Miss Michelena with her wolf hound was one of the most familiar illustrations of a few months back in theatrical and motion picture magazines.

Quickly following Nicholas II's elevation to fame, other well known actresses began to follow Miss Michelena's lead in matters of dog preference, and now Russian wolf hounds are quite the rage with the feminine contingent of thespian folk. Among those who have since announced themselves mistresses of Russian thoroughbreds are Theda Hara, Blanche Sweet, Evelyn Nesbitt Thaw, Lillie Leslie and Grace La Rue. There are also others.

## TED WHARTON VISITS THE BIG TOWN.

Ted Wharton forsook the classic shades of Ithaca for three whole days, last week, and journeyed down to N' Yawk, by jinks, for the purpose of filming a few scenes in and around Wall Street. Said local color scenes will be part and parcel of the Wharton, Inc., picturization of Clyde Fitch's great play, "The City."

## MABEL NORMAND AND KEYSTONERS COMING EAST.

Mabel Normand, featured Keystone star, who recently recovered from the effects of an almost fatal accident, and who has been enjoying a vacation at the San Francisco Exposition during her convalescence, will leave for New York shortly, accompanied by Roscoe Arbuckle, who will direct a series of pictures that will be taken at points of interest along the route. Salt Lake, Denver, Colorado Springs, the Garden of the Gods, Niagara Falls, Chicago: in fact, all locations that may be made use of will be visited. In the party will be Ferris Hartman, Al. St. John and others, together with a camera man, assistant director and a full corps of assistants. The return trip will be made by way of the Panama Canal, where many interesting scenes will be made. No definite time duration has been set, but it is certain that several months will be occupied—and it is still more certain that the results will help make bright spots in the Keystone portion of the Triangle program.

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## FLORENCE REED

in a vivid visualization in exact and painstaking manner of a story, that in cold print, made a deep and lasting impression

## "THE COWARDLY WAY"

and which in film form is even of greater force.

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A lovely girl loses her memory and falls in love. When she recovers her memory she does not recognize her lover. Then this intensely absorbing drama starts in real earnest

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## CURRENT FILM EVENTS

BY H.L.



J. FRANK GLENDON.

Mr. Glendon is a typical Western product, claiming Montana as his birthplace, and having spent his early youth in that picturesque State. He is presently starring in Metro features.

KITTY GORDON, NOTED BEAUTY,  
ENGAGED BY WORLD FILM.

Kitty Gordon, one of the most noted of beautiful English women, and a highly accomplished actress, has been engaged by Lewis J. Selznick, vice president and general manager of the World Film Corporation, for the forthcoming production of "As In a Looking Glass." The speaking drama of this name was played in this country and England by Mrs. Langtry and Mrs. Bernard Beere in hot rivalry, when both actresses were in their prime.

The story, which first appeared in book form, was written by the well known English novelist, F. C. Phillips, and created a great sensation in Europe and America. Its central character was a fascinating and heartless adventuress who toyed with the affections of many male victims until she finally fell desperately in love with a young gentleman into whose society she was thrown. This new lover at first reciprocated her affection, but when the true career of his beautiful consort became known to him, he spurned her, and she took her own life, broken hearted.

Miss Gordon, a splendid figure to look upon, has been prominently identified with the American stage for the past five or six years. She has appeared as the star of several very successful musical comedies playing in every part of the country, so that she is exceedingly well known to the general public. She is also one of the most widely photographed beauties of the present time. Her most recent engagements were with Oliver Morosco and the Messrs. Shubert.

In private life Miss Gordon is the wife of Captain Beresford, of the English Army, who has recently been mentioned for conspicuous bravery in the field. They have one child, a daughter, who inherits the remarkable beauty of her mother.

ULYSSES DAVIS NEW CENTAUR  
DIRECTOR.

In line with his policy to continually strive for the betterment of his productions, their present high standard notwithstanding, David Horsley had added to his staff, at the studio in Los Angeles, two experts, whose services are sure to be favorably reflected in future Horsley releases. The two additions are in the persons of Ulysses Davis, director, and Frank Crompton, technical expert, both prominent in their respective vocations.

Davis was with Mr. Horsley before. Six years ago, in the early days of the Centaur Film Co., of which Mr. Horsley is the head, Mr. Davis was a member of the staff, first as a player and later as a director. He remained with Mr. Horsley for twelve months, and then became associated with another organization.

## EXPERIENCE OF THE FRUITFUL SORT.

Mr. Davis was born in South Amboy, N. J., in 1872. He was educated in the public schools of Chicago, to which city his family had moved, and later took up elocution. His first public appearance was in 1889, as a member of the Boston Concert Company, with which he remained for several seasons touring mostly the middle West. Following this he joined the Gifford Comedy Company, and then for eight years following was identified with dramatic productions, playing "heavies" and juvenile leads in traveling and permanent stock companies, such as the Holden Brothers' Players, Maude Atkinson, Louis Morrison (with whom he played a leading part in "Faust"), and the Aubrey Stock Company, the latter company having him on the salary list for four seasons.

In 1900 he took out his own company in "Faust." Mr. Davis playing Mephisto for two years. Following this he was engaged by the Mittenhal Brothers. At that time melodrama was at its height as a favored attraction, and Mr. Davis was cast in several such pieces, including "The Dan-

gers of Paris," "The Convict and the Girl" and "When the World Sleeps," in all of which he played "heavies." In 1907 he put out a sketch in vaudeville entitled "The Devil," playing it over the Keith tube.

His introduction to film work was made in 1909 at the Centaur studios in Bayonne, N. J. He played leads and heavies in the Centaur pictures for three months, and was then made a director. After nine months he left, and since then has been associated with different producers as director, notably the Champion Film Co., the Vitagraph Co. and Bosworth, Inc. He was employed especially to put on strong scenic productions, and among those he produced were "Lost on Mid-Ocean," "Through Troubled Waters," "The Man from the Desert," "The Night Riders of Petersham," and many others which brought him to the attention of other producers.

He is now at work on his first picture for Mr. Horsley. It is to be a two reel Centaur feature, entitled "The Hindoo's Way," and was written by Theodosia Harris, co-author of "The Martyrs of the Alamo," and other successes. The latter is now a member of Mr. Horsley's scenario staff. The picture, which will be played by a large cast of principals and the Bostock animals, will be released in December.

## CROMPTON TO BE TECHNICAL CHIEF.

Frank Crompton, Mr. Horsley's other acquisition, has for the past eight years been accepted as one of the best authorities on technical construction in the motion picture business. He will supervise the technical direction of all the Horsley productions made in Los Angeles.

Mr. Crompton was born in Manchester, England, in 1859. At the age of three his parents moved with him to Australia, where he was educated. After mastering the profession of architecture, and upon acquiring a practical experience as a contractor, he went to Africa. This was at the close of the Boer War. He followed the business of contracting there for seven years, and evidence of his service is seen in numerous buildings in Durban, Johannesburg, Capetown, Bulwer and Rhodesia.

In 1906 he returned to London, and three months later came to the United States. His many years of travel and his talent for observation, together with his wide knowledge of architecture, made his services as a technician valuable to any motion picture company, into which busi-

ness had decided to embark. After traveling throughout the United States, to perfect him for the course he had mapped out, he presented himself to the Edison company, and was engaged. There he supervised the construction of sets for many pictures, and when it was decided to produce in Cuba, Mr. Crompton was sent along with the company. He made two trips to Cuba for Edison, and upon the return from the second he was approached by the Imp Co. with a most flattering offer, which he accepted. For three years he remained with the Imp.

INITIAL EFFORT WILL CALL FOR REAL  
SOUTHERN ATMOSPHERE.

In 1911 he was sent to the Universal plant in Los Angeles, and remained there for some time, giving splendid service. Later he was with Keystone and the L-Ko studios.

Mr. Crompton's first effort with Mr. Horsley is in the construction of sets used in "Could a Man Do More?" a three reel Centaur Star Feature, with Crane Wilbur, which is to be released Nov. 24, on the Mutual program. The action of the story takes place in the South, in the period of time immediately following the Civil War. Sets of Southern mansions with imposing colonnades and sweeping piazzas, of interior scenes of old Southern homes, with that atmosphere of warmth characteristic of the time and section, and of street scenes with the charming style of architecture then prevalent, were required in order to better convey the points of the drama. These Mr. Crompton designed and erected with such understanding that the picture is a marvel of scenic beauty, and the story made thereby more effective.

He is now engaged in supervising the technical end of the next Crane Wilbur release, and is also finding time to look over the same points of the Cub comedies and Centaur features.

KRITERION TO START RELEASING  
AGAIN SHORTLY.

The Kriterion Sales Corporation, who bought all of the assets of the Kriterion, will release shortly a program of exceptional merit, containing many unusual features never before seen in a film. A complete sample program was sent to England, and the contract from the English firm is the result. In their letter, confirming their contract, their expert wrote: "I may say that if your future productions are as good as the ones you sent us you may look forward with every confidence to a good sale for your films in Great Britain and her colonies." The contract that accompanied the letter was for prints far in excess of what had been figured as possible for England at present.

**MUTUAL PROGRAM**

It's a BEAUTY  
Miss Neva Gerber in  
**Cupid Beats Father**  
a BEAUTY Comedy  
Released November 27th

ON THE REGULAR.  
\$8,000,000  
MUTUAL PROGRAM



## MUTUAL MOVIE MATTERS

ANNOUNCEMENT is made by the Mutual Film Corporation of two important screen productions scheduled for release the first two weeks in December. Each of them will be comprised of five reels and will be released on Mutual Masterpieces. These productions, one of which was screened by the American Film Company, Inc., will present a galaxy of noted screen players, prominent among them Harold Lockwood, May Allison, Louise Glaum, Hershall Mayall, Charles Ray, J. Frank Burke, Harry Von Meter, William Stowell, Dick La Reno, Alice Ann Rooney and various others.

IN ADDITION to these two exceptional productions the Mutual also announces the release for Dec. 8, in the regular Mutual program, of a three reel feature, presenting Dorothy Gish in the title role.

First of the two masterpiece releases referred to in the opening paragraph, "The Forbidden City," will go to the public Dec. 2. Louise Glaum, frequently referred to by critics as the "Bernhardt of the screen," will be presented in the leading role, supported by a cast of exceptional merit. "The Forbidden City," in five parts, is from the pen of C. Gardner Sullivan, gifted writer of scenarios and the author of several masterpieces, notably, "The Reward," "The Toast of Death," "The Mating" and "The Cup of Life."

"THE FORBIDDEN CITY" is a weird, wonderful drama, the scene of which is laid near the famous Arabian "City of the Dead." Miss Glaum is presented in the role of Amora, the fascinating Arabian priestess, the serpentine charm and Oriental beauty of this young star being particularly well adapted to the part assigned her.

The story of piece deals with the love of a dauntless young Anglo-Saxon, ably portrayed by Charles Ray, for the beautiful young priestess, and of the stirring adventures that befall them and the fiendish sentence imposed upon them by the high priests. By the decree of her superiors, the young priestess was forbidden to converse with a man, and holds fast to the laws of her elders until the appearance of the young white man.

The two, meeting secretly at their trysting place, are captured, bound and taken before the council of high priests. They are condemned to death among the ruins of the city of the dead. This famous city is a small pocket in the cliffs, surrounded by precipitous walls of rock from which escape is impossible. The two are lowered into the darkness, and from that point begins a series of adventures the like of which has seldom been presented on a motion picture screen.

IN ONE of the reels several hazardous "stunts" are carried out, in one of which Miss Glaum gives a striking demonstration of her exceptional ability of "stunt" acting. Another of the stunts depicts a man falling from a spider web bridge strung across a deep chasm. For this particular feat Thomas Kurihara, a Japanese wrestler noted for his absolute fear of death, was especially engaged.

SECOND of the Mutual masterpieces for release early in December, is "The Buzzard's Shadow," in five parts, featuring Harold Lockwood and May Allison. This masterpiece will go to the public Dec. 9. The piece deals with army life at one of the frontier posts during the early days of the Westward march of civilization. Aside from the exceptionally novel theme of the piece, "The Buzzard's Shadow" is important for the reason that it presents Mr. Lockwood in the role of a Western character, that of an army scout. It is Mr. Lockwood's first appearance in a character of this type. Nevertheless, those who recently attended an advance screening of the production in the Mutual projection room announced the role to be one of the most important ever handed this talented young star of the screen.

Miss Allison, as Alice Corbett, a daughter of the plains, also makes her initial appearance in a role of this type, in support of Mr. Lockwood.

THE PIECE is crowded with big moments, and Director Thomas Hieketta, who screened the production, has injected a countless number of thrills and wonderful climaxes. One of the most absorbing scenes of "The Buzzard's Shadow" depicts Lockwood, in the role of Sergeant Barnes, lost in the desert, after his tent had been stolen, his horse poisoned and his water thrown away by an unscrupulous army surgeon and a half-breed.

As he wanders, all but mad from thirst, across the hot sands, he is halted by the shadow of a buzzard on the sand beside him. Looking aloft he spies the death bird circling about him, waiting for an opportunity to swoop down upon him and strip his bones. In all probability no more enthralling scene has ever been projected than that showing the homely buzzard as it circles around and around the man staggering across the great arid waste.

Throughout the piece runs an exceptionally moving story of the heart, culminating, after many adventures and narrow escapes from death, in the marriage of the army scout and the handsome young widow.

Miss Gish, as the star of "Her Mother's Daughter," a feature release on the regular Mutual program, Dec. 8, renders one of the most telling performances ever accomplished by this celebrated young star of the silent drama. For her first appearance as a star on the regular Mutual program, Miss Gish was cast for an all important role, and has carried the part through with such exceptional merit as to add new laurels to her already notable career in motion picture portrayals.

## FEATURE FILM DIRECTORY.

### EQUITABLE FEATURES.

"TRILBY" (Equitable) Stars WILTON LACKAYE and CLARA KIMBALL YOUNG, Five Reels, Sept. 20.  
 "THE MASTER OF THE HOUSE" (Triumph) Star JULIUS STROGER, Five Reels, Sept. 27.  
 "THE PRICE" (Triumph) Star HELEN WARE, Five Reels, Oct. 3.  
 "BLUE GRASS" (Equitable) Star TOM WISE, Five Reels, Oct. 11.  
 "THE BLUDGEON" (Equitable) Star KATHRYN OSTERMAY, Five Reels, Oct. 18.  
 "DIVORCED" (Triumph) Star HILDA SPONG, Five Reels, Oct. 25.  
 "THE BETTER WOMAN" (Triumph) Star LEONORE ULRICH, Five Reels, Nov. 1.  
 "SHOULD A WIFE FORGIVE" (Equitable) Star LILLIAN LORRAINE, Five Reels, Nov. 8.  
 "THE COWARDLY WAY" (Equitable) Star FLORENCE REED, Five Reels, Nov. 15.  
 "A DAUGHTER OF THE SEA" (Equitable) Star MURIEL OSTREICH, Five Reels, Nov. 22.  
 "NOT GUILTY" (Triumph) Star CYRIL SCOTT, Five Reels, Nov. 29.  
 "THE WARNING" (Triumph) Star HENRY KOLKER, Five Reels, Dec. 6.

### WORLD FILM.

"THE FAMILY CUPBOARD" (Brady) Star HOLBROOK BLINN, Five Reels, Oct. 11.  
 "THE HEART OF THE BLUE RIDGE" (Shubert) Star CLARA KIMBALL YOUNG, Five Reels, Oct. 18.  
 "SALVATION NELL" (California) Star BEATRICE MICHELENA, Five Reels, Oct. 25.  
 "BOUGHT" (Shubert) Stars FRED K. LEWIS and ETHEL TERRY, Five Reels, Nov. 1.  
 "THE LITTLE CHURCH AROUND THE CORNER" Star EMILIE POLINI, Five Reels, Nov. 8.  
 "BUTTERFLY ON THE WHEEL" Stars HOLBROOK BLINN and VIVIAN MARTIN, Five Reels, Nov. 15.  
 "THE CODE OF THE MOUNTAINS" Star MOLLIE KING, Five Reels, Nov. 22.  
 "THE SINS OF SOCIETY" Star ROBT. WARWICK, Five Reels, Nov. 29.  
 "A MODERN CAMILLE" Star CLARA KIMBALL YOUNG, Five Reels, Dec. 6.  
 "THE GRAY MASK" Star EDWIN ARON, Five Reels, Dec. 13.  
 "OVER NIGHT" (Brady) Star VIVIAN MARTIN, Five Reels, Dec. 20.  
 "THE RACK" (Bray) Star ALICE BRADY, Five Reels, Dec. 27.  
 "THE LITTLE CHURCH AROUND THE CORNER" (Blaney) Star EMILIE POLINI, Five Reels, Jan. 3.

### PARAMOUNT.

"ESMERALDA" (Famous Players) Star MARY PICKFORD, Five Reels, Sept. 6.  
 "OUT OF DARKNESS" (Lasky) Star CHARLOTTE WALKER, Five Reels, Sept. 13.  
 "THE CASE OF BECKY" (Lasky) Star BLANCHE SWEET, Five Reels, Sept. 20.  
 "PEER GYNT" (Morocco) Star CYRIL MAUDE, Five Reels, Sept. 27.  
 "THE EXPLORER" (Lasky) Star LOU TELLEGEN, Five Reels, Sept. 27.  
 "T'WAS EVER THUS" (Bosworth) Star ELSIE JANIS, Five Reels, Sept. 27.  
 "VOICE IN THE FOG" (Lasky) Star DONALD BRIAN, Five Reels, Sept. 27.  
 "THE FATAL CARD" (Famous Players) Stars JOHN MASON and HAZEL DAWN, Five Reels, Sept. 30.  
 "ZAZA" (Famous Players) Star PAULINE FREDRICKS, Five Reels, Oct. 4.  
 "THE GIRL OF YESTERDAY" (Famous Players) Star MARY PICKFORD, Five Reels, Oct. 7.  
 "THE WHITE PEARL" (Famous Players) Star MARIN DORO, Five Reels, Oct. 11.  
 "BLACKBIRDS" (Lasky) Star LAURA HOPF CREWS, Five Reels, Oct. 14.  
 "THE CHORUS LADY" (Lasky) Star ALL STAR CAST, Five Reels, Oct. 18.  
 "THE SECRET SIN" (Lasky) Star BLANCHE SWEET, Five Reels, Oct. 21.  
 "THE GRAY MASK" (Morocco) Star BLANCHE KING, Five Reels, Oct. 25.  
 "THE MASQUERADER" (Famous Players) Star HAZEL DAWN, Five Reels, Oct. 28.  
 "CARMEN" (Lasky) Star GERALDINE FARRAR, Eight Reels, Nov. 1.  
 "STILL WATERS" (Famous Players) Star MARGUERITE CLARK, Five Reels, Nov. 4.  
 "THE RED BUTTERFLY" (Famous Players) Star MARY PICKFORD, Six Reels, Nov. 8.  
 "THE RED WIDOW" (Famous Players) Star JACK BARRYMORE, Five Reels, Nov. 11.  
 "BILLA DONNA" (Famous Players) Star PAULINE FREDRICKS, Five Reels, Nov. 15.  
 "MUMMY AND THE HUMMING BIRD" (Famous Players) Star CHAS. CIBERT, Five Reels, Nov. 18.  
 "CHIMMIE FADDEN OUT WEST" (Lasky) Star VICTOR MOORE, Five Reels, Nov. 22.  
 "GENTLEMAN FROM INDIANA" (Pallas) Star DUSTIN FARNUM, Five Reels, Nov. 25.  
 "PRINCE AND THE PAUPER" (Famous Players) Star MARGUERITE CLARK, Six Reels, Nov. 29.

### METRO.

"DESTINY: OR, THE SOUL OF A WOMAN" (Rofe) Star EMILY STEVENS, Six Reels, Sept. 6.  
 "THE SILENT VOICE" (Quality) Star FRANCIS X. BUSHMAN, Five Reels, Sept. 13.  
 "THE BETTER MAN" (Rofe) Stars HENRY KOLKER and RENEE KELLY, Five Reels, Sept. 20.  
 "AN ENEMY TO SOCIETY" (Columbia) Stars HAMILTON REVELLE and LOIS MEREDITH, Five Reels, Sept. 27.  
 "SONG OF THE WAGE SLAVE" (Pop. Players) Star EDMUND BESSER, Five Reels, Oct. 4.  
 "EMMY OF STORK'S NEST" (Columbia) Star MARY MILLS MINTER, Five Reels, Oct. 11.  
 "THE FINAL JUDGMENT" (B. A. Rofe) Star ETHEL BARRYMORE, Five Reels, Oct. 18.  
 "MY MADONNA" (Pop. Players) Star MME. PETROVA, Five Reels, Oct. 25.  
 "TARLES TURNED" (B. A. Rofe) Star EMMY WEHLEN, Five Reels, Nov. 1.  
 "PENNINGTON'S CHOICE" (Quality) Star FRANCIS X. BUSHMAN, Five Reels, Nov. 8.  
 "THE WOMAN PAYS" (B. A. Rofe) Star VALLI VALLI, Five Reels, Nov. 15.  
 "ONE MILLION DOLLARS" (B. A. Rofe) Star WILLIAM FAVERSHAM, Nov. 22.

### V. L. S. E.

"THE GREAT RUBY" (Lubin) Stars OCTAVIA HARDWORTH and BEATRICE MORGAN, Five Reels, Sept. 10.  
 "THE MAN TRAIL" (Essanay) Star RICHARD C. TRAVERS, Six Reels, Sept. 18.  
 "THE CIRCULAR STAIRCASE" (Selig) Stars EUGENIE BESSERER and GUY OLIVER, Five Reels, Sept. 20.  
 "PLAYING DEAD" (Vitagraph) Stars MR. and MRS. SIDNEY DREW, Five Reels, Sept. 20.  
 "TILLIE'S TOMATO SURPRISE" (Lubin) Star MAR DRESSLER, Six Reels, Sept. 20.  
 "THE DUST OF EGYPT" (Vitagraph) Star EDITH STONEY, Five Reels, Oct. 4.  
 "THE VALLEY OF LOST HOPE" (Lubin) Star ROMAINE FIELDING, Five Reels, Oct. 11.  
 "IN THE PALACE OF THE KING" (Essanay) Star RICHARD C. TRAVERS, Five Reels, Oct. 11.  
 "A BLACK SHEEP" (Selig) Star OTIS HARLAN, Five Reels, Oct. 18.  
 "THE MAN WHO COULDN'T BEAT GOD" (Vitagraph) Star MAURICE COSTELLO, Five Reels, Oct. 18.  
 "THE RIGHTS OF MAN" (Lubin) Star RICHARD BUEHLER, Five Reels, Oct. 20.  
 "THE TURN OF THE ROAD" (Vitagraph) Star JOSEPH KILGOUR, Five Reels, Nov. 1.  
 "THE RAVEN" (Essanay) Star HENRY WALTHAL, Five Reels, Nov. 3.  
 "SWEET ALYSSUM" (Selig) Star TRONE POWER, Five Reels, Nov. 15.  
 "HEIGHTS OF HAZARD" (Vitagraph) Star CHAS. RICHMAN, Five Reels, Nov. 15.  
 "THE CAVE MAN" (Vitagraph) Star ROBERT EDSON, Five Reels, Nov. 20.

### KLEINE-EDISON.

"THE WOMAN NEXT DOOR" (Kleine) Star IRENE FENWICK, Five Reels, Sept. 1.  
 "THE MONEY MASTER" (Kleine) Star FRANK SHERIDAN, Five Reels, Sept. 8.  
 "THE FIXER" (Kleine) Stars RICKEL and WATSON, Five Reels, Sept. 15.  
 "VANITY FAIR" (Edison) Star MRS. FISKE, Five Reels, Oct. 6.  
 "THE MAGIC SKIN" (Edison) Star —, Five Reels, Oct. 13.  
 "THE GREEN CLOAK" (Kleine) Star —, Five Reels, Oct. 20.  
 "THE SENTIMENTAL LADY" (Kleine) Star IRENE FENWICK, Five Reels, Nov. 3.  
 "CHILDREN OF EVE" (Edison) Star —, Five Reels, Nov. 10.  
 "THE POLITICIANS" (Kleine) Star RICKEL and WATSON, Five Reels, Nov. 17.  
 "CARAVAN" (Kleine) Star —, Five Reels, Dec. 1.

### MUTUAL MASTERPIECES.

"MONSIEUR LECOCQ" (Thanhouser) Stars WM. MORRIS and FLORENCE LA BADIE, Four Reels, Aug. 26.  
 "INFATUATION" (American) Stars HARRY POLLARD and MARGUERITE FISCHER, Four Reels, Sept. 2.  
 "THE WOLFMAN" (Relliance) Stars BILLIE WEST and RALPH LEWIS, Four Reels, Sept. 9.  
 "THE MAN FROM OREGON" (Mutual) Stars HOWARD HICKMAN and CLARA WILLIAMS, Five Reels, Sept. 16.  
 "THE HOUSE OF SCANDALS" (American) Stars HAROLD LOCKWOOD and MAY ALLISON, Four Reels.  
 "THE PRICE OF HER SILENCE" (Thanhouser) Star FLO LA BADIE, Four Reels.  
 "BRED IN THE BONE" (Relliance) Star LILLIAN GISH, Four Reels.  
 "THE BRINK" (Mutual) Stars FOREST WINANT and RHEA MITCHEL.  
 "THE MIRACLE OF LIFE" (American) Star MARGUERITE FISCHER.  
 "THE WIFE" (Thanhouser) Star GERALDINE O'BRIEN, Four Reels.



# TWO SONGS THAT ARE THRILLERS!

## OVERNIGHT SENSATIONS!

HITS THAT HAVE HIT THE SONG MARKET WITH A WALLOP!  
READ THE LYRICS—THEY TELL THE TALE OF WHY THEY BECAME HITS OVERNIGHT

### M-O-T-H-E-R

A WORD THAT MEANS THE WORLD TO ME

#### FIRST VERSE.

I've been around the world you bet, but never went to school,  
Hard knocks are all I seem to get, perhaps I've been a fool,  
But still some educated folks, supposed to be so swell,  
Would fail if they were called upon a simple word to spell.  
Now if you'd like to put me to the test,  
There's one dear name that I can spell the best.

#### CHORUS.

M-is for the million things she gave me,  
O-means only that she's growing old;  
T-is for the tears were shed to save me,  
H-is for her heart of purest gold.  
E-is for her eyes with lovelight shining,  
R-means right, and right she'll always be.  
Put them all together, they spell M-O-T-H-E-R,  
A word that means the world to me.

#### SECOND VERSE.

When I was but a baby, long before I learned to walk,  
While lying in my cradle, I would try my best to talk;  
It wasn't long before I spoke and all the neighbors heard,  
My folks were very proud of me, for M-O-T-H-E-R was the word,  
Altho' I'll never lay a claim to fame,  
I'm satisfied that I can spell this name.

Words by HOWARD JOHNSON. Music by THEODORE MORSE.

Punctuate your act with this charming sentimental ballad. The best that has been hatched this Season in "Melody Lane." Properly sung, this charming "Mother Song" will win round after round of enthusiastic applause.

This is the song that newspapers all over the country are giving column after column.

More headlines have taken up this song in one week than any usual song could interest in ten weeks. There is a reason. Get it! Sing it! and then you'll know why M-o-t-h-e-r is a real, honest-to-goodness, overnight sensation.

Taken up and sung by more headliners in one week than any song ever known.

NOTE--All the numbers issued by us are published for band or orchestra. If interested, kindly communicate with our B. & O. Department

**BOSTON** Eastern Office:  
176 Tremont Street.  
**'FRISCO** Pantages Theatre  
Building

**LEO. FEIST, Inc.**

135 W. 44th St., NEW YORK

**CHI AGO** Western Office  
145 N. Clark St.

**PHILA.** Parkway Building,  
Broad and Cherry.  
**ST. LOUIS** 831 Holland Bldg.  
7th & Oliver Sts.

### DON'T BITE

THE HAND THAT'S FEEDING YOU

#### FIRST VERSE.

Last night as I lay sleeping,  
A wonderful dream came to me;  
I saw Uncle Sam a-weeping  
For his children from over the sea.  
They had come to him friendless and starving,  
When from tyrant's oppression they fled,  
But now they abuse and revile him  
Till at last in just anger he said:

#### CHORUS.

If you don't like your Uncle Sammy,  
Then go back to your home o'er the sea,  
To the land from where you came;  
Whatever be its name,  
But don't be ungrateful to me.  
If you don't like the stars in Old Glory,  
If you don't like the Red, White and Blue,  
Then don't act like the cur in the story--  
Don't bite the hand that's feeding you.

#### SECOND VERSE.

You recall the day you landed,  
How I welcomed you to my shore.  
You came here empty-handed,  
And allegiance forever you swore.  
I gathered you close to my bosom,  
Of food and clothing you got both;  
So when in trouble I need you,  
You'll have to remember your oath.

Lyric by THOMAS HOIER. Music by JIMMIE MORGAN.

### AN OVERNIGHT SENSATION!

Some title! Some lyric! and, then besides all that, some melody! Written by two young fellows that no one ever heard of. That makes it all the more interesting. It proves that anyone, no matter how obscure, can jump into the limelight instantly!

Makes your audiences "get up and yell approvingly!" It's as good as "I Didn't Raise My Boy to Be a Soldier" (which we also publish). The song is already making history. The acts are grabbing it! Performers are "nutty" about it. The newspapers are already taking it up, and my, what an inspiration for cartoonists! You have read the lyrics. Now judge for yourself!

## OUT OF TOWN NEWS

**Decatur, Ill.**—Empress (Geo. Fenberg mgr.) "The Four Husbands," musical comedy, did record business Nov. 8-10. The bill 11-13 was: Keso Bros., McGowan and Gordon, Jue Qui Tai, and Josie Flynn's Minstrel Maids.

#### NOTES.

OTTO WEAVER returned to Decatur, Nov. 8, after having a pleasant season with the M. L. Clark Show. Mr. Weaver has not signed up for next season, but is considering a number of offers.

FELIX BLEI, who is doing "advance" for the Great Jensen, was in Decatur, 8.

DECATUR'S Wild West producer, Maj. Dick Elliott, put on a Wild West at Dreamland Park, recently, to five hundred paid admissions. Oct. 31 he played Elkhart, Ill., and Nov. 7, Dalton City. The show will only play Sunday engagements in the nearby towns.

**Peoria, Ill.**—Majestic (Orpheum Co., mgrs.) Herman Timberg, in "School Days," Nov. 14-17; German Theatre Co., of Davenport, Ia., 18; Margaret Anglin, in "Beverly's Balance," 20.

OLYMPIUM (Nathan & Greenberg, mgrs.)—Bill for 14-17: Martin and Genett, McGowan and Gordon, Menio Moore's "Style Revue," Chris Richards,

and Maxine Brothers and Bobby. For 18-20: Nip and Tuck, Melnotte Twins, Will Ward and Girls, and the Australian Woodchoppers.

FOLLY, ARION and FAUST, cabaret shows.  
APOLLO, COLUMBIA, DUCHESS, EMPRESS, GARDEN, GEM, HIPPODROME, ILLINOIS, IMPERIAL, LYCEUM, PALACE, PRINCESS and SANGAMO, pictures only.

COMMENCING 14, Hippodrome presents Triangle photoplays.

AFTER an absence of several seasons, Joseph Howard and Mabel McCane were seen at the Majestic, 11, and scored big in their new musical comedy, "The Girl of Tomorrow."

SIX WATER LILIES headlined the Orpheum bill 11-13. An amateur diving contest was held evening of 12.

**Elgin, Ill.**—Grand (W. B. Newman, mgr.) Max Room, in "The Sunny Side of Broadway," Nov. 15-18; the Sherman Players, in "Madame X," 19-21.

TEMPLE, STAR and ORPHEUM, pictures only.  
THE Coliseum Roller Rink is now in operation, and Manager Aldrich promises many novelties this season.

**Des Moines, Ia.**—Princess (Elbert & Getchell, mgrs.) Princess Stock Co. presents "The Straight Road" Nov. 14-20. "A Pair of Sixes" 21-27.  
BURCHELL (Elbert & Getchell, mgrs.)—Walker

Whiteside was here 11, in "The Ragged Messenger."

MAJESTIC (Elbert & Getchell, mgrs.)—Triangle pictures, beginning 14.

EMPRESS (Elbert & Getchell, mgrs.)—Five acts of split week vaudeville and pictures.

ORPHEUM (H. McKown, mgr.)—Split week vaudeville and pictures.

UNIQUE, CASINO, STAR, GARTEN, FAMILY and PALACE, pictures only.

**Cedar Rapids, Ia.**—Greene's (W. S. Collier, mgr.) Big Review of 1915 Nov. 15, Neil O'Brien's Minstrels 17, Margaret Anglin 19, High Life Girls 22, "The Calling of Dan Matthews" 25, "This Is the Life" 28, Walker Whiteside Dec. 2.

STRAND (Stock) (Harry Myers, mgr.)—For week of Nov. 14, "The Third Degree."

MAJESTIC (Vic Hugo, mgr.)—Bill 14-17: Hanlon, Dean and Hanlon, Vera Berliner, Burke and Burke, Four Entertainers, Ryan and Richfield, Burkhardt and Kelso, and Hurling's seals. Bill 18-20: Amoros and Mulvey, the Two Georges, Raymond Sisters, the Three Loretas, Geo. Fisher and company, Bowman Bros., and the Langdons.

**Milford, Mass.**—Opera House (F. Tompkins, mgr.) vaudeville and motion pictures Nov. 15-20.

IDEAL (F. M. Egar, mgr.)—Motion pictures only. FULLY three thousand Milford folk journeyed to Woonsocket, R. I., Nov. 10, to see "The Birth of a Nation" picture, at the Park Theatre.



## THE CLIPPER'S HEALTH DEPARTMENT

BY DR. MAX THOREK, Chicago.



Surgeon-in-Chief American Hospital; Consulting Surgeon Cook County Hospital; Consulting Surgeon Sheridan Park Hospital, Chicago; Surgeon White Rats and Actors Fund, etc., etc.

These articles are written exclusively for the NEW YORK CLIPPER. Questions pertaining to health, disease, hygiene, self-preservation, prevention of diseases and matters of general interest to health will be answered in this column. ADDRESS ALL INQUIRIES TO DR. MAX THOREK, AMERICAN HOSPITAL, CHICAGO, ILLS. Where space will not permit or the subject is not suitable for an open answer, letters will be sent to the applicant personally. Dr. Thorek should not be expected to diagnose or prescribe in these columns for individual diseases.

### PEOPLE WITH "ANGINA" SHOULD MIND.

Angina pectoris is a disorder of the heart that enjoys a number of designations. For instance, we hear of it as "neuralgia of the heart," "heart pang," "breast pang," etc. All conditions which tend to the production of hardening of the arteries (arterio sclerosis, so-called) predisposes to the trouble. The great majority of cases first declare themselves after the fiftieth year of life. Heredity is a factor. Alcohol, gout and excesses exert a marked influence. Any sudden exertion which calls upon the heart for increased effort may bring on an attack. The effort is usually a familiar one, as hurry to catch a car, athletic exertion or marked emotional excitement, etc. A fit of anger may precipitate a fatal attack. The paroxysm frequently follows a hearty meal. Attacks of this nature seldom occur when a person is at perfect mental and physical rest.

How do these attacks manifest themselves? They usually begin suddenly, very seldom without warning, and in a few moments attain their maximum intensity. The pain is agonizing, located in the middle of the breast bones or thereabouts. The pain shoots to the left side of the chest, to the neck and down the left arm. There is a peculiar sensation of which the sufferer complains—that of being crushed in a vice, or as if the heart were "being grasped by a mailed hand." The worst sensation is that of impending death. The expression of the face denotes suffering and anguish of the extreme nature. It is pallid, gray, and bathed in perspiration. These attacks usually do not last longer than four or five minutes. Attacks occurring during the night are, as a rule, more severe than those occurring in the daytime. The paroxysms usually subside as suddenly as they come, often with belching gases, the passing of large quantities of clear urine and a state of fatigue. The first attack may not be followed by a second attack for a period of months or years, and there are instances of a series of violent attacks followed by no recurrence for a long period.

These are cases of true angina pectoris. There are cases which are functional and not dangerous. There is the "nervous" variety. In these instances the entire trouble is nervous and not at all dangerous. Then there is the "toxic angina." This form is attributed to excesses in tea, coffee and tobacco. True angina is a serious proposition and should be cared for properly.

Just last week, Mr. X. consulted me, and told me he had suffered a number of these attacks. He was a man of about sixty-three or four and of the hyper-ambitious type. He had been on the stage since he was a youth. While his act was not severe, it, nevertheless, required a good deal of exertion. I ordered medicines for him and gave him instructions what to do and what not to do, and asked him to return a week later. When he departed he promised to rest up and do as I suggested.

### ANSWERS TO CORRESPONDENTS.

#### SORE NECK.

MR. A. L., West Branch, Mich., writes:  
DEAR DOCTOR: I am much interested in the Health Department of THE CLIPPER, and would like to ask you, through that column, what to do for a sore neck. My neck is very tender after shaving, especially near my "Adam's apple." I will appreciate your advice.

#### REPLY.

Shave the tender parts with care, and as little as possible. After shaving, apply a twenty-five per cent. solution of alcohol and permit it to remain on the neck for about five minutes; dry, and dust with powdered zinc-stearate (obtainable for a dime in any drug store).

#### GREEN SICKNESS ARTICLE.

OLD TIMER, Rock Hill, S. C., writes:  
DEAR DOCTOR: A few weeks previous you had an article in THE CLIPPER headed "Green Sickness." I have forgotten the exact wording, but you doubtless will know what I have reference to. Can you please tell me in what issue this article appeared? I should like to get a copy of same. Thanking you in advance, etc.

#### REPLY.

The article on green sickness appeared a few weeks ago. If you will write to the general office of THE NEW YORK CLIPPER, in New York City, they may look it up for you and mail you a copy.

#### ITCHY SCALP.

"A-JAY" writes:  
DEAR DOCTOR: I have had an itchy scalp and falling hair for years. Although I have considerable hair left it is getting thinner. There is no noticeable dandruff. What would you advise me to do? Would you recommend preparations for gray and faded hairs? Your reply in THE CLIPPER will be appreciated.

#### REPLY.

Get some tincture of green soap. Use it on your scalp with warm water, very freely, morning and night. Apply it as you would use any ordinary shampoo. Dry. Anoint hair and rub into scalp the following pomade:

Ointment of ammoniated mercury, ½ ounce  
Cold Cream, ½ ounce  
Do not fool around with stuffs to restore faded hairs. Gray hairs are a credit instead of something to be displeased with. Besides, hair dyes contain, as a rule, harmful ingredients that may cause considerable mischief.

#### RULES FOR FAT PEOPLE.

MRS. T. O'R., Brooklyn, N. Y., writes:  
DEAR DOCTOR: I am a performer and have taken on too much flesh of late. I would be pleased if you would give me some suggestions through THE NEW YORK CLIPPER about food and such other advice as you think fat people ought to have. I will eagerly look for your answer.

#### REPLY.

The Dietetic and Hygienic Gazette lays down the following rules for the obese, or those who have a tendency to accumulate fat:

1.—Never eat a mouthful more food than the system actually requires.  
2.—Use every effort to accumulate the nutritive changes required to transform food into normal living tissues.

3.—To maintain the functions of elimination (by proper action of the bowels, kidneys and perspiration) at the highest possible point.

Under rule 1 the selection of a nourishing but not naturally fat forming dietary is essential. Those who have a marked tendency to obesity will, to a certain extent, transform almost any form of food into fat, but they should rigidly exclude all the decidedly fat forming items from their daily regime.

Under rule 2 they should persistently cultivate the art of breathing. Most of them have small lungs. Practice will enlarge them, and the systematic exercise will make them doubly efficient. Every form of vigorous exercise, especially one that calls for the continuous and active use of the arms, abdominal and chest muscles, will enhance the breathing function and enlarge its capacity. Every increment (increase, growth) in this direction will fortify them against their distressful infirmity and help them overcome it.

### EVENTUALLY: EVERY ONE WILL SING STAND UP FOR THE U. S. A.

**Patriotic Song and Chorus**  
**CHORUS**—America's the land of the free,  
Where emigrants from ev'ry nation come  
To make their home and happy be,  
Where they're equal with the true-born Son.  
It makes no difference where you came from,  
Or what friends you have in your father-land,  
Like the pioneers of old, your country's flag upho'd,  
And we'll all be true, to the Red, White and Blue,  
And Stand Up for the U. S. A.

(Words and Music Copyrighted, 1915)  
Professional copies free for card or late program. Regular copy mailed, 10 cents in stamps. Vocal orchestration and slides of chorus ready. If interested write, Arthur E. Doacher, Pub., 498 Marion St., Brooklyn, N. Y.

#### OVARIAN CYST.

MRS. F. B. Z., Kansas City, Mo., writes:  
DEAR DOCTOR: I have been on the stage over twenty-seven years. I am now in the neighborhood of fifty years of age. Have been a constant reader of THE CLIPPER as long as I can remember. I had to give up my work on account of a tumor which physicians diagnosed as a large ovarian cyst (about the size of the head of a baby). I am running down in health rapidly, although, taking everything into consideration, my general health is good. I have tried all kinds of treatment—"science," electricity, massage, osteopaths, and every other thing you can imagine. I must get relief. My physicians advise an operation. I have decided to do as they say, for I see no other way out of it. Before undergoing same I want to ask your advice, through THE OLD RELIABLE, on the following questions: Is the operation dangerous? How long will I have to remain in a hospital? Will it interfere with my work later? Can I be restored to my normal self again? Many thanks, etc.

#### REPLY.

1.—If general condition is good, and with skilled surgeons, No. 2.—From two to four weeks. 3.—Not at all. You will feel better. 4.—Yes.

#### IMMUNITY AFTER PNEUMONIA.

INGENUE, Boston, Mass., writes:  
DEAR DR. THOREK: We want you to settle for us an argument, through THE CLIPPER. One of us maintains that a person who has had a severe attack of pneumonia does not get another attack. In other words, once a man suffers from the disease he does not get it again. The other party of the controversy insists that a person can suffer more than one attack of pneumonia. Who is right?

#### REPLY.

A person can get many attacks of pneumonia. One, two or more attacks of the disease do not confer immunity against new attacks.

#### CALLOSITIES.

BICYCLE RIDER, New Haven, Conn., writes:  
DEAR DOCTOR: I am bothered with callosities on both feet. They are periodical. At times I will not be bothered with them for six months or more. Then again they will return and make me miserable for a few weeks. I have tried all kinds of remedies and have received no satisfaction. I will appreciate it if you will let me know what to do.

#### REPLY.

The following is said to be very efficient in the treatment of callosities:

Resorcin ..... 1 gramme  
Salicylic acid..... 1 gramme  
Lactic acid..... 10 grammes  
Flexible collodion..... 10 grammes

Apply this daily for five or six days, then, after a foot bath, employ friction over the calloused part and pick off the collodion with the loosened calloused skin.

#### DIZZINESS IN MIDDLE EAR TROUBLE.

MRS. G. G. F., New York, writes:  
DEAR DOCTOR: I am a contralto and have been on the stage for many years past. I have been troubled with ear disorders for the past four years. While singing a month ago I was seized with dizziness and fell. These dizzy spells are getting frequent, and I consulted two physicians who advised an operation on the middle ear. Before submitting to same I would like to have your opinion in the matter.

#### REPLY.

As long as the dizziness lasts there is danger to operate. Wait until all dizziness disappears and have them fix you up later.

ROY GIBONEY, Fulton, Mo.; MRS. AL. KADELL, Columbus, Miss.; THOS. BAIRD, Lakota, N. D.—Answered by letter. FRANK DU FRANE, Sakhill, Can.—Thought it best to answer your letter to Amhurst, Can. MISS MAY, Long Branch, N. J.—Sent letter. M. URBANK ("Shepherd of the Hills" Co.)—Have sent word to you to Hill City, Kan., and did as you suggested, by writing your brother in Milwaukee. G. H. H., London, Eng.—Received your letter of appreciation. I thank you for the kind expressions therein. We are both obliged to THE CLIPPER, for were it not through that medium, we no doubt would never have known one another. MATTI—Yes, Harry Ellis, Frank Tinney, King (Brice and King), McGene and Howard were there. It was nice of them. M. J. P., Newark, N. J.—Don't do it. You'll be sorry if you do. H. L. L., Chicago—Why should other worry when you don't endeavor to help yourself? Get next to yourself. H. M.—Have sent prescriptions as requested. PHIL—You may obtain it at any reliable drug store. I should judge about three or four dollars. MAGGIE—You handed me a laugh. I admire your wit. Read THE CLIPPER and you will find some day the article I promised. T. McC.—Will be in New York last week in December. Will stop at Knickerbocker Hotel. Look me up. JENNIE—Three times a day, after meals. Drink plenty of water after it.



## OUT OF TOWN NEWS

## SAN FRANCISCO

COLUMBIA.—Monday, Nov. 15, third and last week of "On Trial."

CORT.—Sunday, 14, "A Pair of Sixes." This play was to have been presented for week of 8, but on account of the great success of "So Long, Letty," the latter was continued for a fifth week.

SAVOY.—Monday, 15, twenty-eighth week of "The Birth of a Nation."

ALCAZAR.—Monday, 15, the Lytell-Vaughan Players, in "Kick In." Evelyn Vaughan returns as leading woman.

ORPHEUM.—Bill beginning Sunday (matinee), 14: Houdini, "A Breath of Old Virginia," with Genevieve Cliff, Mazie King, assisted by Ted Doner, Sherman, Van and Hyman, Russell Mack and Blanche Vincent, Robert L. Dalley and company, Bison City Four, Dainty Marie, and Orpheum motion pictures.

EMPRESS.—Bill beginning Sunday (matinee), 14: Henry and Adelaide, Francis and De Mar, Bonnie Sextette, Arthur Deming, "Is He Charlie Chaplin?" Billy and Edna St. Allen, Cabelo and Della, five reel feature film and two reels of "Neal of the Navy."

PANTAGES.—Bill beginning Sunday (matinee), 14: Hardeen, Royal Hawaiian Sextette, Jno. Paddy, Howard and Fields, Harris Bros., and moving pictures.

WIGWAM.—Del. S. Lawrence Co.

HIPODROME.—Vaudeville and pictures.

The following feature films were shown for week of 7: At the Tivoli Opera House, "Still Waters" and "The Magic Skin;" Imperial, "The Yankee Girl," and at the Portola, "Miracle of Life."

VAUDEVILLE and pictures are to be seen at the Lyric, Princess, Valencia, Lincoln, Majestic and Republic.

PHOTOPLAYS are to be seen at the All Star, New Fillmore, Edison, Market Street and Regent.

PICTURES only are shown at the Grand, Garlick, Polk, Broadway, Malo-Biograph, Silver Palace, Victoria, Progress, Y'Odson, Unique, Pastime, Queen, Elite, Cory, Liberty, Lyceum, New, Rex, Shanghai, Sherman, Sunset, Verdi, Vicksburg, Idle Hour, Poppy, Haussler, Class A, Acme, Capitol, Clement, Electric, Bay View, Bell, Castro Street, Cortland, Crystal, Excelsior, Fairland, Fisher's, Flag, Forestic, Glenodon, Golden City, Golden Eagle, Gordon Saml, Haight Street, Hayes, Homestead, Irving, Kearny Street, Kentucky, La Bonita, Mission, New Bell, Nixon, Ocean View, Opal, Oriental, Palace, Palm, Panama, Peerless, People's, Photoplay, Sixteenth Street, Smith, Star, Washington Square, York and Grand View.

Oakland, Cal.—Macdonough (F. A. Geiss, mgr.) Oliver Morosco presents "So Long Letty" Nov. 14 and week.

ORPHEUM (Geo. Ebey, mgr.)—Bill 14-20: Carolina White, Paul McCarty and Mabelle Lewis, Willie Weston, Elsie Fay, assisted by Joe Miller and John Hogan; Al. Gerard and Sylvia Clark, Hans Hanke, the Clintons, E. Nalrem's canines, and exclusive photoplays.

PANTAGES (H. E. Cornell, mgr.)—Bill 14-20: Bob O'Neill, Cliff Dixon and company, Countess Van Dorman and company, Norwood and Hall, the Van Der Koors, Arthur Wanzer and Mabelle Palmer, W. L. Thorne and company, the Blue Ribbon Trio, and feature films.

HIPODROME (J. W. Jackson, mgr.)—Split week vaudeville and feature films.

REPUBLIC (Jack Tripp, mgr.)—Split week vaudeville, five acts, and feature films.

FRANKLIN (Rex Midgley, mgr.)—Photoplays, orchestra and organ recital.

OAKLAND, REGENT, CAMERA, GEM, GAIETY, SAN CARLO, EQUINOX, HOME and HILLMAN'S, photoplays only.

San Diego, Cal.—Spreckels (Dodge & Hayward, mgrs.) Nov. 22 is announced as the date on which Hippodrome vaudeville will be the policy of the house, the bills to play split week changing on Monday and Thursday. Road attractions will play on Sunday nights.

EMPRESS.—This house opened 7, with Jane O'Roark Players, in "Bought and Paid For."

SAVOY (Scott A. Palmer, mgr.)—Pantages vaudeville week of 15: Holland-Dockrill horses, Sol Berns, the Bimbos, Four Renees, and Gillespie Girls.

PRINCESS.—Mutual films are featured.

BROADWAY and SUPERRA, Paramount films.

PLAZA, CARRILLO and PICKWICK, good programs of pictures, to excellent returns.

Denver, Colo.—Denham (O. D. Woodward, mgr.) "Kick In" Nov. 14 and week.

EMPRESS (H. A. Le Doux, mgr.)—This house closed 14 for two weeks for extensive interior repairs.

PLAZA (Lewis Erb, mgr.)—Tabloid musical comedy and moving pictures.

ORPHEUM.—Bill 15 and week: Blanche Ring and company, "A Night in a Monkey Music Hall," Alice Lyndon Doll company, Wilson and Lenore, Beatie Browning, Weber and Elliott, Chiyu, and Orpheum Travel Weekly.

Colorado Springs, Col.—Burns (J. T. Hawkins, mgr.) Orpheum Circuit vaudeville week of Nov. 15 includes: Four Marx Brothers and company, Frank Milton and De Long Sisters, Una Fairweather, Musical Johnstons, Brown and McCormick, Nina Payne and Joe Niemeyer, and Pipifax and Paulo.

ODEON and PRINCESS, moving pictures.

MANAGER FRANK TAMMEN, of the Empress Theatre, is spending ten thousand dollars in remodeling this theatre. The house is closed for thirty days.

Altoona, Pa.—Mishler, under new management, Triangle photoplays began Nov. 15.

ORPHEUM (A. E. Denman, mgr.)—Bill 15-17: "A Mile a Minute," the Cleverlands, Marco, Julia Edwards and Walman.



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MEYER COHEN, Mgr.

## PHILADELPHIA.

There is not a single change at any of the downtown houses for week of 15. In fact, this is rather an unusual season so far in this respect, as the tendency seems to prolong the engagements beyond the usual two weeks' stay.

LYRIC (Leonard Blumberg, mgr.)—Wm. Hodge, in "The Road to Happiness," begins 15, the sixth and final week of a very successful engagement. "Within the Loop" 25.

ADELPHI (Leonard Blumberg, mgr.)—"A Full House" continues merrily on, to good houses. May Vokes, Herbert Corthell and George Parsons are the stars, and they see to it that the interest does not lag. The fourth week begins 15.

GARRICK (Chas. C. Wanamaker, mgr.)—"The Show Shop" is so novel that it continues to be a fine drawing card. George Sidney and Zella Sears are fully capable in the leading roles, and are making a big hit. The third week begins 15.

BROAD (Nixon & Zimmerman, mgrs.)—"Daddy Long Legs" is breaking all records, and the houses show very little falling off in the desire to see the talented Ruth Chatterton and Henry Miller in the most congenial of roles. The seventh week begins 15.

METROPOLITAN OPERA HOUSE (Messrs. Shubert, mgrs.)—The big film spectacle, "The Battle Cry of Peace," will be put on for an extended run, 15. The Boston Grand Opera Co., with Pavlova, drew splendid houses last week. The operas were: "L'Amore Del Tre Re," 8; "Madame Butterfly," 9; "La Muta de Portici," 10; "Carmen," 11; "Tosca," 12, and "Otello," 13.

CHESTNUT STREET OPERA HOUSE (J. S. McCord, mgr.)—The film productions week of 15 are: "Jordan is a Hard Road," "The Winged Idol" and "A Submarine Pirate."

FORREST (Nixon & Zimmerman, mgrs.)—"The Birth of a Nation" begins 15 the twelfth week of its stay. The engagement ends 25.

KNICKERBOCKER (Wm. W. Miller, mgr.)—The stock appears in "The Blindness of Virtue" week of 15. The stock covered itself with glory last week by a very satisfactory revival of "Seven Keys to Baldpate," to splendid houses. Richard La Salle did Magee in a praiseworthy manner; John Geary, as the Caretaker of the Inn, and Josie Sisson, as his wife, were also seen to advantage; Ruth Robinson, as Mary Norton, made hosts of friends by her capable acting. The other roles were carefully looked after.

PEOPLE'S (Harry Brown, mgr.)—"The Girl He Couldn't Buy," for the first time locally, 15-20. "To-day" proved to be a very vivid drama, which the uptowners greatly liked last week. Nellie Kennedy and Royal C. Stout, in the leading roles, acted with discretion.

B. F. KEITH'S (H. T. Jordan, mgr.)—The Fall Fashion Show is the feature week of 15. Others are: Harrison Brockbank and company, Mr. and Mrs. Jimmie Barry, Milo, Ralph Smalley, Tracey and Stone, Natalie and Ferrari, Five Belmonts, and moving pictures.

GRAND (W. D. Wegfarth, mgr.)—Week of 15-20: The Seven Bricks, the Vacuum Cleaners, Williams and Earle, Swan and Swan, Amy Lesser, and moving pictures.

CROSS-KEYS (James J. Springer, mgr.)—Kitty Francis is featured all week 15-20. Other acts for 15-17 are: Minstrel Four, Kingsbury and Munson, Three Keltons, Donnelly and Dougherty, and Mlle. Rialto. For 18-20 the acts are: Bigelow, Campbell and Rayden, Rathskeller Trio, Leroy Hainer and company, Charles Gibbs, Ruth Wepley, and Eva Larson Troupe.

ALLEGHENY (C. F. Eggleston, mgr.)—Week of 15-20: Chung Ling Hee and company, Quinn and Mitchell, Kelley Bros. and company, Valentine Vox and company, Hazel Davenport and company, and Mack and Sangster.

GLOBE (Sablowsky & McGurk, mgrs.)—Week of 15-20: "Rose of Asia," Five Old Veterans, Von Hampton and Shriner, Gagnon and Pollock, Whitney and Wilson, Levell and Jansee, Harry Sanber, Minola Hurst and company, Weston and Symonds, and Models De Luxe.

WM. PENN (Wm. W. Miller, mgr.)—Week of 15-20: "The Fe-Mall Clerks," Ed. Morton, Ray Dooley and company, Amores Sisters, Bee Ho Grav, Hayes and Thatcher, and moving pictures.

NIXON (Chas. E. Thropp, mgr.)—Week of 15-20 is the fifth anniversary of the opening of the house. The bill consists of Conroy and Diving Models, Ned Nestor and company, "Five of Clubs,"

Edmunds and Farrel, Cattaneo and Felber, Morrisey and Hackett, and moving pictures.

COLONIAL (Fred'k Leopold, mgr.)—Week of 15-20: Honey Girls, Mark Linder and company, Peschi and Termini, Joe Towel, Wells Oxford Five, and moving pictures.

KEYSTONE (M. W. Taylor, mgr.)—Week of 15-20: Sylvia Loyal and company, the Five Armanis, Demarest and Collette, Allen and Francis, Galloway and Roberts, Mang and Snyder, and moving pictures.

CASINO (Wm. M. Leslie, mgr.)—The Twentieth Century Maids 15 and week. The Globe Trotters gave a really clever show last week, to big business. Frankie Rice was the big star and her turn scored big. Frank Hunter, Florence Davenport and Charles Brown also did pleasing work. Lester and Algier and the Weavers were the best liked of the olio numbers.

GAYETY (Joe Howard, mgr.)—The Lady Buccaneers 15-20. The Frolics of 1915 provided lively entertainment, to fine numbers, last week. Arthur Connelly and Frank Wesson were the live wires, and they got over their comedy in fine style. Frank Moran, in boxing contests, was an added attraction.

TROCADERO (Robt. Morrow, mgr.)—September Morning Glories 15 and week. The Yankee Doodle Girls provided good cheer, to splendid houses, last week. Mui Clark and George Milton were very much on the job in the comedies, and they scored big. Dottie, in a dancing act, also made a big hit.

DUMONT'S (Frank Dumont, mgr.)—There was an entire change of bill last week, in which the feature was "Mrs. Roarer's Cooking School," which was in Frank Dumont's happiest vein. There was also a clever sketch by Gibson, Lawrence, Patterson and Malone, as well as single turns by Eddie Cassidy and Bennie Franklin. Business continues fine.

ALHAMBRA, BROADWAY, BIJOU, GIRARD, PLAZA, VICTORIA, PALACE, FRANKFORD and ORPHEUM give vaudeville and moving pictures.

## NOTES.

The stock company at the Walnut closed down suddenly, 8, much to the surprise of everyone. The company was a very capable one, but the refusal of the public to patronize the house caused the backers of the project to abandon the house. It is understood that a film concern will now try to obtain the lease.

The Philadelphia Operatic Society sings "Madame Butterfly," at the Academy of Music, 18.

The Stage Society produces, at the Little Theatre, 25 and 26, "The King of the Black Isles," "The Birthday," "Miles Dixon" and "Fifty-Fifty."

JOHN MCCORMACK, in concert, had a capacity house at the Academy of Music, 9.

BURTON HOLMES starts his travel talks at the Academy of Music, 19.

## ST. LOUIS, MO.

OLYMPIC (Walter Sanford, mgr.)—Dr. John W. Ruskin's "Close to Nature" motion pictures Nov. 14-20.

SHUBERT (Melville Stolz, mgr.)—"The Lilac Domino" 14-20.

GARRICK (Melville Stolz, mgr.)—"The Birth of a Nation" continues.

AMERICAN (H. R. Wallace, mgr.)—The second installment of Triangle films 14-20 includes: Frank Keenan, in "The Coward," "Old Heidelberg," with Dorothy Gish and Wallace Reid; Eddie Foy and the Seven Little Foyes, in "A Favorite Fool," and Roscoe Arbuckle, in "Fickle Fatty's Fall."

PARK (J. S. Tillman, mgr.)—"Little Lord Fauntleroy" and "A Widow by Proxy" 14-20.

SHENANDOAH (Wm. Zepp, mgr.)—"Woodland" 14-20.

GAYETY (Don W. Stuart, mgr.)—Billy Watson's Beef Trust 14-20.

STANDARD (L. Reichenbach, mgr.)—Charming Widows 14-20.

NEW GRAND CENTRAL (Wm. Sievers, mgr.)—Wm. Farnum, in "A Wonderful Adventure," 14-20.

VICTORIA (W. C. Marcum, mgr.)—The Victoria Stock Co. presented "Die Rauber" ("The Robbers") night of 14.

KING'S.—The season of exclusive Triangle plays was inaugurated here 14, comprising Dustin Farnum, in "The Iron Strain," Raymond Hitchcock, in "My Valet," and Douglas Fairbanks, in "The Lamb."

ODEON.—Newman's travel talks will start here 18, with a new series of South American cameriac adventures.

COLUMBIA.—Bill 14-20: Wilton Lackaye and company, Sam and Kitty Morton, Paul Morton and Naomi Glass, Nell O'Connell, Morgan Dancers, Allen Dinehart and company, Britt Wood and Josie O'Mears.

GRAND.—Bill 14-20: "Dinglespiel's Night School," Roach and McCurdy, and six to fill.

Meridian, Miss.—Grand (W. E. Jones, mgr.)—"A Pair of Sixes" Nov. 15. "The Prince of Pilsen" 16, "It Pays to Advertise" 17.

MAJESTIC (Sid Berry, mgr.)—Musical tabloids and motion pictures.

PRINCESS (Sol M. Sugarman, mgr.)—Paramount, Fox films and General Film service.

STRAND (C. R. Hatcher, mgr.)—Mutual, Universal and Equitable Films.



GAS STIMPSON,  
Of the Hagenbeck-Wallace Show.



## LONDON LETTER

HENRY GEORGE HIBBERT, SPECIAL CORRESPONDENT.  
Clipper Bureau, 5 South Square, Gray's Inn.

OCT. 30.

Sir Herbert Tree set Louis Parker's new play, "Mavourneen" a-going, at His Majesty's Theatre, on Saturday. He will now work off a few social and vaudeville engagements, and shortly sail for America. "Mavourneen" is a nailed up play, which would stand but little chance if it were stripped of the glamor of Tree's "production," and deprived of the little sensation of Lily Elsie's return to the stage. She was, you know, a remarkable favorite in musical comedy, but retired on her marriage to a very rich man. She is giving her present salary to the war funds; but that seems to be no reason for withholding the fact that she is terribly overweighted in drama. The best thing about "Mavourneen" is the scenery, which produces a wonderful effect of the court life of Charles II. There is an old, galleried inn, in Drury Lane, a scene in Whitehall Palace, and another at Tunbridge Wells, where the London quality used to go to take the waters. Mavourneen is a high-spirited Irish girl, who was repelled by the idea of marrying a drunken squire. So, little knowing the character of Charles II, she dresses in boy's clothes and betakes herself to London to demand the protection of the King. Fortunately she first encounters Catherine, Charles' unhappy Queen, who makes much of the adventurous Irish girl. When, later, Mavourneen encounters the amorous eyes of the King, she makes good her escape and eventually returns triumphant to Ireland, with an honest London husband of her own choosing. Charles II has a pleasant exponent in Malcolm Chénay. Lady Castlemaine Peppys, Buckingham and the rest figure in the play.

Jack Norworth, who, with Bob Weston, has provided most of the music for "Looking Round," the revue which Walter De Frece and George McClellan will shortly produce at the Garrick Theatre, says he regards Weston as the greatest song writer in the world, and wants him to have the credit. They are neither of them any good at the piano, says Jack. They sit down, and drum a line with one finger, turn and turn about, criticizing and rejecting or assimilating each other's work. When they got this job they fled to a cottage overlooking Dartmoor, and in a week brought back the whole lot—seventeen numbers—of the music needed for the revue. Poinaire, Beth Tate, Laura Guerite and Robert Wilton, who has been in the small vaudeville houses, are in the cast.

We have been interested in learning by cable, of the success of "Abe and Mawruss," for it is contracted to follow "Potash & Perlmutter," at the Queen's Theatre, here, about Christmas. Edward Laurillard plans to sail for New York next week, to look over the new play.

Eugene Sandow's lawyer writes to deny that (as rumor said) Sandow had been shot as a spy and his wife interned. Sandow protests that he is of Russian origin, although he was born inside the German frontier. And, anyway, he was naturalized an Englishman years ago.

One by one the theatres are falling for the matinee idea, with perhaps one or two evening performances a week. But at the three or four houses where there is a genuine success there has already been a recovery, and evening performances are conducted with very little falling off in the attendance apparent.

There is only one interpolated song in the Alhambra revue "Kentucky Home"—which Lee White sings effectively.

Our stage has sustained a severe loss on the death of James Blakeley, the comedian, lately appearing in "To-night's the Night," at the Gaiety. He was the son of a fine old unctious actor, William Blakeley, whom he greatly resembled in style. James Blakeley began life as call boy at the Criterion. He was a Pierrot for years, and but lately came into his own. His age was forty-two.

At the last meeting of the London County Council, the chairman of the theatres and music halls committee informed an inquiring member that the film, "Five Nights," had been forbidden here. In response to a second question the chairman said he had not been informed of the custom of circulating in the audiences at picture houses printed representations of incidents which the censor had cut out of the films.

R. G. Knowles has just taken a lease of a beautiful apartment in London. He has settled down to the fulfillment of a number of music hall engagements, and says he is through with the lecture business. He has now completed his book of travel and reminiscence, and will issue it in a week or two. It is called "A New Columbus."

Victor Gourié has been introduced to the cast of "To-night's the Night," at the Gaiety, in the place of the late James Blakeley. "Peter Pan" will, it is stated, be revived, as usual, at the Duke of York's Theatre, this Christmas.

Lauri de Frece, the comedian, and Gabrielle Raye, the temporary retired dancer, appeared in "Betty," at the Adelphi, Monday.

Laurette Taylor has again declared for a holiday—a long one. So, Moya Manning is once more appearing as Peg o' My Heart, at the Globe—indeed, it is likely she will do so till the end of the run, now. Laurette declares that she is tired, and believes that she deserves a really long holiday.

R. G. Knowles, still at the Oxford Music Hall, has written a revue which Fred Wyndham, the road manager, has taken.

Hayden Coffin and Ethel Warwick are shortly to act together for a picture in a piece to be entitled "His Neighbor's Wife."

"When London Sleeps" has been withdrawn from the Prince's Theatre, and the house remains closed.

After many attempts the directors of the Adelphi settled on "Tina" as the title of the new musical play there.

Gertrude Kingston played the heroine in Barnes' play, "Rosamund," for the delectation of the soldiers at Aldershot the other day.

Ellaline Terris has played "Always Tell Your Wife" at the London Coliseum this week, with her brother-in-law, Stanley Brett, in Seymour Hicks' part.

Isadora Duncan, in classical costume, danced through the streets of Athens, hoping to make the people follow her in a demonstration to the house of Venizelos, but the affair was not a great success.

Doris White, a well known actress in road dramas, is dead.

Stephen Phillips, the actor-poet-dramatist, is lying seriously ill of heart trouble at the East Coast.

NOV. 6.

Any Londoner who wanted to "Remember, Remember the Fifth of November" last night had to do so last night without the help of a bonfire, or as much as a squib in the way of fireworks. The theatre managers had had one or two solemn meetings to decide what course they should adopt, in respect of the Cimmerian darkness which, by order, envelops the city at nightfall, and they decided, as we all expected would be the case, to take no course at all—just to leave it to individual managers. And, as a matter of fact, business continues as usual. Managers who want some excuse to slacken are doing so—giving alternate afternoon and evening performances, and so on. But there are theatres in London with sufficiently strong attractions to warrant six evening and four afternoon performances a week. Home Secretary McKenna was asked the other day in Parliament, if he could not arrange to send round word to the theatres when a Zeppelin raid seemed likely. He said the question had been carefully considered, and the danger of alarming and dispersing an audience, perhaps unnecessarily, seemed greater than the other. He thought that the courage and unconcern which kept people going to the theatre was the best argument against the potentially, panicky exhortation from the stage to get away home. In short, "Let 'em up" summarizes his speech, which got right home.

"A Little Bit of Fluff," with which James Welch should have got to work at the Criterion—but he did not, being a sick man still—proves to be a rattling good farce, rather on the rough and salty side, but vastly amusing. The situation of the suburban husband coming home in the early morning with a strange lady's necklace in his pocket, is not so new. But Mrs. Ayres at once possesses herself of the necklace. The fun begins when Ayres has to make good to its owners, and, in order to raise \$2,000, brings an impudent claim against a car company in respect of an accident that never took place.

At a meeting of the Variety Artists Federation it was decided to relax the rules a little, so as to admit choristers and small part people. Fred Russell, the new chairman, explained that the three thousand people now playing in revues did not come within the scope of the Federation, and so their contracts were apt to be loose. The idea was to give them the benefit of the Federation, and also keep their contracts within its jurisdiction. The Music Hall Artists Railway Association has suffered heavily by loss of members, who now travel with the big revue parties, and do not need the privilege which the Railway Association got for small parties.

Lewis Waller's sudden brief illness and death in a provincial sanatorium from double pneumonia has caused a profound sensation, for, in spite of his more than fifty years, and the fact that he was a grandfather, he remained the matinee idol. A few years ago there existed, and still may exist, a society of young women who called themselves the K. O. Ws. The explanation of this extraordinary name was "Keen on Waller." Waller's real name was Lewis—Walter Lewis, the Waller being a boyish conception of his first name. He was of Jewish extraction, and in the silk trade, like Alexander. In the days of his early enthusiasm he never overlooked an opportunity of playing a new part, so his repertoire was immense. He was of a robust and even noisy style, but putting all things together, he was certainly our most effective actor in romantic drama. His wife died awhile ago. She was Florence West, a sister of the wife of Clement Scott, the critic. But for years the Wallers had cut apart and ran separate companies. Waller's son married Ethel Warwick, the actress, who divorced him.

Dion Boucicault, who, for many years was Charles Frohman's producer, frequently acting himself, is to go into business on his own account. He has taken the New Theatre from S. Charles Wyndham and Mary Moore, and will enter into possession so soon as "Stop Thief" has run its course there—though "Stop Thief" may continue its run at another house. Boucicault will make a beginning on Christmas eve, with a revival of "Peter Pan," and, for the important part, he has engaged Unity Moore, who began her career as an Empire dancer, and proceeded to fame through Hippodrome revues. But the new manager has much more in hand—a fantastic comedy, founded on Pope's "Rape of the Lock," by Clo Graves (who, as Richard Denan, wrote "The Dop Doctor"), a comedy by W. Somerset Maugham, called "Our Betters" and plays (promised) by Pinero and Barrie. He has a most valuable asset in his wife, Irene Vanbrugh.

"Looking Round" is due at the Garrick Theatre to-night. Gus Sohke tells me it is to conform to the style of French revue. There will be a compe, Father Time, who "looks round" London

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with the idea of setting things straight. The opening scene will be an elaborate reproduction of an old style Christy minstrel show. Everybody must black up. Poinaire is to figure as Chugwin, the white-eyed Kaffir. Laura Guerite and Beth Tate have fine parts, I hear. Jack Norworth has a song called "Casualty V. C.," which exploits a big mouthed Irish soldier on the lines of that historic warrior, Bill Adams. There is no spectacular ballet in "Looking Round," but lots of dancing. Gus Sohke runs this show, then gets to work on the palladium pantomime.

On Saturday next, "Potash & Perlmutter" will have been played at the Queen's Theatre six hundred and fifty performances.

Laurette Taylor has now definitely resigned her part in "Peg o' My Heart" to Moya Manning. She says she needs a long rest. But the impression here is she will come to America quite soon, to work.

Sir Herbert Tree should sail for New York on Friday. His good-bye to the London public took the form of a re-delivery of his lecture on "Humor in Tragedy," at His Majesty's Theatre, on Sunday afternoon.

Carillane and Welmon are shortly to appear in revue.

Dorothy Parker is playing Mrs. Peppys in her father's play, "Mavourneen," at His Majesty's. She had previously had a little experience in pageants.

Yankee Sullivan, claiming to be the oldest living minstrel, is ninety-eight, and in possession of his faculties. He came to England with the Ethiopian Serenaders. He now lives near Yarmouth.

Daniel Mayer, the famous concert agent, and Walter Hart have joined up in an agency business. Vesta Tilley will be next year's president of the Music Hall Ladies Guild.

Charles Hawtrey, now touring the provinces in vaudeville, will return to the London Coliseum on Monday week in a sketch by B. Macdonald Hastings.

Seymour Hicks has just completed the book of a musical version of Nell Gwynne's story.

Gus Sohke, James Tate (the husband of Clarice Maine) and Arthur Valentine, a newspaper man, have formed a firm.

Alfred Lester is taking that amusing person, "Longshoreman Bill," on a tour of the suburban Empires.

"Alice in Wonderland" finds a home at the Duke of York's Theatre this Christmas.

At the Aldwych Theatre, in the room of the shortlived "Prodigal Son," we are to see a Darnley revue, entitled "Merry and Bright."

Walford Bodie, who does a pseudo medical show, is off to South Africa for the Winter.

Sidney Harris, an agent, charged at the London sessions with taking money from girls to teach them picture acting, but teaching them nothing, was discharged. He had repaid the cash.

Sam Mayo has been fined \$10 for driving his motor carelessly. He said he was always in some trouble.

Import duties on cinema films during the last completed month exceeded \$160,000. It is said that the people here have now American goods enough for a year's use.

It is remarked that except at the Hippodrome the joy plank has vanished from the revue here. At the London Coliseum this week are Yvette Guilbert, Genée and the Three Meers.

Ethel Irving sails for South Africa immediately. She will be absent quite a long time.

Oswald Stoll is organizing the sale, at a cent a time of what he calls a "war seal," for closing up letters. Their cost to him is infinitesimal, and he sends the profits to the war funds. One Stoll artist, Julian Henry, has sold \$8,500 worth.

Queenie Leighton, the sometime principal boy at Drury Lane, has married Fred Cockerill.

Charles Coburn's son-in-law, Lieut. Harry V. Carley, has been shot, in warfare.

Dion Boucicault and Ada Crossley are organizing a big show at His Majesty's, in aid of the Colonial wounded. The king and queen will come, and Barrie contributes a sketch.

Shaun Glenville, the comedian, has had to undergo an operation for appendicitis, but is recovering. "Five Nights" is having a desperate struggle with the film censors, and is banned at many houses.

Edgar Wallace, the war correspondent, has prepared the story of Nurse Cavell for the film, in a form to which her family raises no objection.

On Tuesday, thousands of picture houses in this country will give a special show, for the Red Cross.

## RECORD FOR HIPPODROME.

The big show place in New York is said to have hung up a new record for any amusement resort of that kind, last Election Day, by playing to over \$12,000 for the two performances.